

# JEFFERSON



*Monthly*

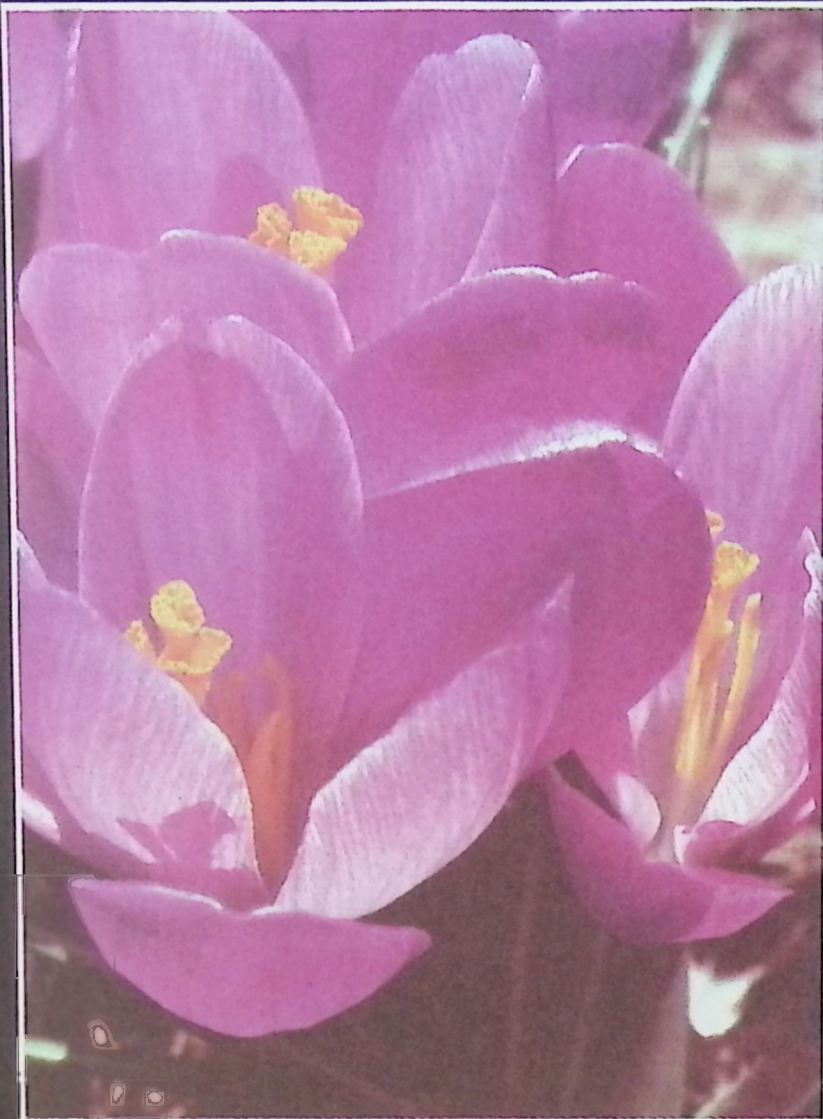
## **Ode to the Bald Eagle**

**A Local  
Conference  
Celebrates the  
Bald Eagle and  
A New Foundation Paints the  
Images of Endangered Wildlife.**

The Members Magazine of Jefferson Public Radio

February 1996





"Can Spring Be Far Behind?" from an original photograph by Jim Nelson, part of the "Hearts & Flowers" show at Blue Heron Gallery & Gifts

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Mark O'Connor, violin, will appear on *Saint Paul Sunday* on February 11 on the Classics & News Service.



The Rogue Valley Symphony will perform Richard Strauss' *Till Eulenspiegel's Merry Pranks*. (See Artscene for details.)

#### ON THE COVER

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Bald eagle painting by Laura Mark-Finberg is part of the limited edition book *North American Endangered & Protected Species*.

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# JEFFERSON

Monthly

FEBRUARY 1996

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#### Ode to the Bald Eagle

The old song says, "You always hurt the one you love." Despite our two-hundred-year-old love affair with the bald eagle, America's bird of national identity has come perilously close to extinction. Eric Alan previews the 17th annual Klamath Basin Bald Eagle Conference to explore the state of our rapture with our national raptor.

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#### Birth of a New Foundation Gives Hope to Endangered Species

The bald eagle is, of course, only one of many North American plants and animals that are endangered. Karen Carnival reports on a new book being published in (where else?) Eagle Point which combines a zeal for preservation with breath-taking artistic beauty.

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# TUNED IN

Ronald Kramer

## Tyrannosaurus Sadler

We periodically receive mail, often quite thoughtful, about the daily commentaries which Russell Sadler presents on Jefferson Public Radio. Some folks agree with Russell; most find his observations interesting regardless of whether they share his views, and some suffer a near state of apoplectic shock in reaction to his statements. Not surprisingly, we hear from the latter group most frequently.

But the issue presented is a more fundamental one than just Russell's work. The topic—about which I feel strongly—really involves the nature of political commentary on broadcast media.

First, it's important to quantify the topic. Commentary is—by definition—someone's particular view of a topic. It is subjective and is NOT the news. Commentary is not presented—at least on Jefferson Public Radio—within news or news stories. Our reporters try hard to be balanced and objective in their presentation of the news. In selected "slots" on the *Jefferson Daily* and in our broadcast schedule, however, we encourage a variety of commentators to give their particular views on a variety of topics.

There was a time in America when broadcasters—and most Americans—believed that it was part of a broadcaster's obligation to present a multiplicity of commentators and differing viewpoints. When I was growing up in Cleveland, one local television station had a daily political commentary (for over thirty years!) delivered by Dorothy Fuldheim—a well-known woman who also wrote for some eastern newspapers. Nightly

on the radio and television networks, one could hear commentaries by Eric Severeid, Raymond Graham Swing, Edward R. Murrow, H. V. Kaltenborn, William Shirer, and Walter Winchell to name but a few.

Broadcasters believed that it was their job to seek to present the news honestly, and then offer separate commentary on the significance of that news, to help citizens interpret these events. To avoid attempting to advance a given political agenda, however, most stations and networks sought to present a variety of political viewpoints through employing multiple commentators.

Alas, it is all gone. Commentators inevitably upset

someone with their observations. For commercial stations, all too often the "someone" would turn out to be an influential sponsor or a political figure whose feeling about a station could affect the station's income. So, ever so gradually, stations sacrificed the presentation of commentary to avoid upsetting people.

Public radio still presents some commentary. You'll hear commentators from around the nation on NPR's programs, but it's actually pretty unusual to hear local commentators on many local public radio stations. JPR continues to try to present commentary. For the most part these are topical pieces delivered by local individuals—with something to "say"—for whom radio broadcasting is not a vocation.

Russell stands alone. He makes his living delivering commentaries over a dozen commercial and public radio stations in Oregon and by authoring periodic newspaper

columns and TV commentaries. Because he makes his living as a political commentator, he is able to produce a daily commentary. By contrast, people who do occasional political commentary can't afford to devote the time necessary to prepare a daily commentary because their regular source of employment gets in the way. So Russell stands out as a result because of the frequency with which he is heard.

Russell is a dinosaur. He is an individual who can successfully make a living by offering his opinions to, and through, a variety of mass media channels in spite of the fact that most broadcasters don't want to spend money to employ commentators.

JPR is occasionally criticized—by people who disagree with Russell—for presenting Russell's commentaries. I think that a broadcaster has a continuing obligation to help stimulate interpretation and discussion of the news through presentation of commentaries. We also are criticized by some for not broadcasting more commentary to help "balance" Russell. A reasonably fair point. We do present other commentaries, from folks like Wen Smith, Jud Hyatt, and Michael Creedman—but they are not daily because none of these people can successfully make a living producing daily commentaries. So, in presenting commentaries, JPR has to choose among the sources available to us. We schedule the weekly commentaries of folks who can only provide us weekly commentaries. And we schedule Russell, who is the only daily syndicated political commentator in Oregon or northern California of whom we are aware, on a daily basis.

Does our presentation of any commentator mean that JPR endorses the individual's comments? Hardly. Do we know the topics they will cover in advance? No. Do we know what they will say about those topics in advance? Certainly not. These folks even contradict one another's viewpoints.

We see JPR's responsibility as encouraging and presenting as wide a variety of commentary as possible—with the requirement that we must feel satisfied regarding the individual's bona fides before we'll put them on the air. The other JPR policy at play is that we won't accept commentaries from organizations or institutions—or from individuals in their employ—whose avowed purpose is to advance political topics because they, themselves, are then principles in the discussion. We once had quite a scrap with the National Rifle Association over that point

CONTINUED ON PAGE 33



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# SPEAKING OF WORDS

Wen Smith

## The Informacion Age

**M**y auto registration nearly expired this week, so I went to the DMV and stood in the long line for "Renewals." There were no short lines for anything except "Informacion." The Spanish was written just below another sign that said "Information."

"It is a long line," said the woman who stood ahead of me. Her accent was unmistakable. Her native language was not English.

"Es verdad," I said, going into my rusty Spanish.

"Ah," she said, "habla español."

"Si," I said, "un poquito."

"It is all right," she said. "I speak English. But many others here do not."

"So that's why they have the sign reading 'Informacion,'" I said.

"The sign is insulting," she said. "Even my friends who speak no English do not need it."

I understood her meaning. Anyone who can read the Spanish informacion would have no trouble understanding the English information.

"It is that way wherever we go now," she said. "The government is trying to help those who do not yet speak English. But it is insulting, and very expensive."

"Ah," I said, "you know about the bill now in Congress."

"Yes," she said. "It is to make English our official language in this country."

"What do you think?" I said.

"It is a good idea," she said. "It would stop all this foolishness and save so much money."

"Then you are for official English?" I said.

"De veras," she said. "Of course. What if they have a thousand of these offices in this state? And what if each of those signs costs the government \$20? It is \$20,000."

"And fifty states," I said. "But some are smaller and wouldn't have so many offices. Maybe 25 states need a thousand informacion signs. That's 25,000 signs at \$20

apiece. I think that's half a million bucks."

"A waste," she said. "And so foolish. See that other sign over there?" She pointed to the one reading "Restrooms."

"Yes," I said.

"But," she said, "there is no sign that says 'Baños.'"

I laughed. "You're right. I guess the state thinks people who can't read 'Restrooms' can get into the informacion line to ask about the baños."

"And why do they not make signs for the others?—the Vietnamese, the Iranians, the Koreans. Why are the voting ballots in English and Spanish but not in Chinese or Japanese?"

"Now we're talking real money," I said. "Signs and ballots in more than a hundred languages."

"Now only Spanish," she said, "as if all others are smart enough to learn English, but we who speak Spanish are not."

"But," I said, "the bilingual signs and ballots are politically correct."

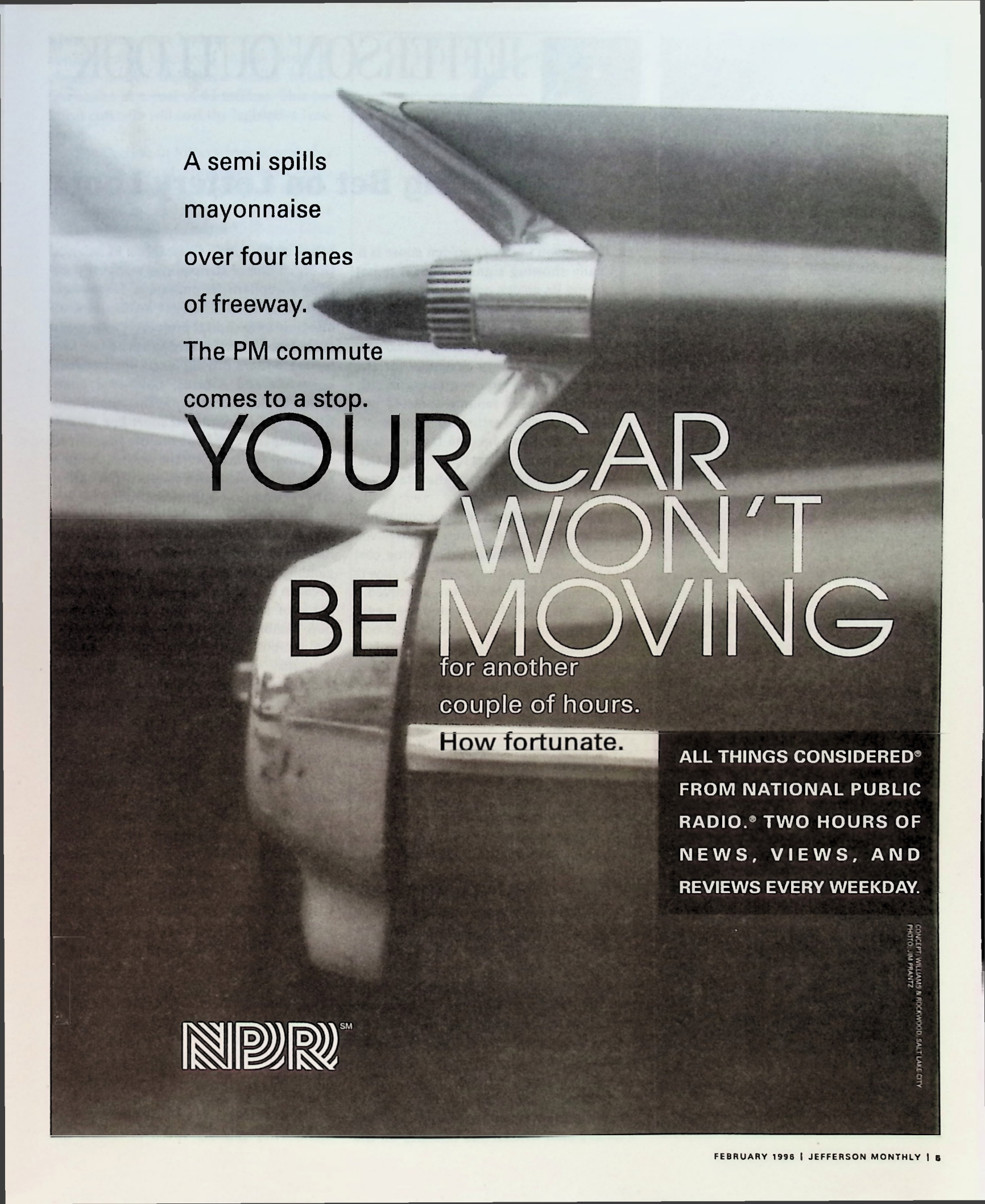
"Correct?" she said. "To insult people and make them pay for it? I say we need to make English our official language, or else make the signs and the ballots in all other languages too. Why does the government play favorites? We could still speak any language we want."

We had moved, slowly, toward the front of our renewal line, and my newfound friend was next.

"Others, too, cannot read English," she said as she turned away. "What do you suppose it would cost to make thousands of signs that say Informacion—in Braille?"

Wen Smith's *Speaking of Words* is heard Mondays on the *Jefferson Daily* and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post* and other publications.





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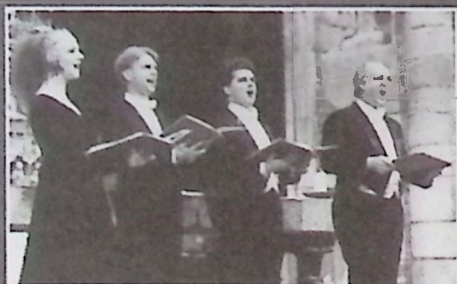
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# JEFFERSON OUTLOOK

*Russell Sadler*

## The Big Bet on Lottery Loot

**T**he Oregon Lottery's golden goose is finally showing signs of age. It is not laying its golden eggs like it once did. The most recent projection estimates lottery loot will be \$78 million below—some 14 percent—previous forecasts for this two-year budget period. Lottery revenues for the two-year budget period beginning in July 1997 will drop \$114 million—some 17 percent—below previous estimates. Economists also think Oregon's income tax revenues will level off over the next four years as Oregon's economy consolidates after its recent growth.

This sudden drop in revenue comes just as the property tax limitation initiative voters passed in 1990 shifts the growing cost of public schools from property tax payers to income tax payers. Voters approved a measure last November allowing the Legislature to spend lottery revenue for schools as well as economic development so lawmakers could avoid raising income taxes to finance the shift from property taxes required by Ballot Measure 5. The new legislative leadership was brashly talking about reducing income taxes during a special legislative session scheduled for February. Fickle Lady Luck has punctured all this fiscal bravado. There is an estimated \$500 million gap between estimated state revenue and the cost of the state's already reduced programs in the 1997-99 budget period.

Gov. John Kitzhaber plans to introduce a bill in the special session holding education harmless from the drop in lottery revenue. That means the new legislative leadership must decide between higher taxes or further cuts in school budgets in the face of steadily rising enrollments. This was lawmakers' worse nightmare when voters installed Oregon's lottery in 1984. Many veteran lawmakers are amazed the steady growth in lottery loot lasted this long.

Legislators were skeptical about relying on gambling revenue when voters voted for a lottery plan written and financed on the

ballot by Scientific Games, Inc. of Atlanta, Georgia, one of the country's largest gambling paraphernalia purveyors. Lawmakers cautiously spent the first lottery loot on one-time-only capital projects. Lawmakers authorized Lake County to spend the first lottery dollars buying a rail line between Lakeview and Alturas, California abandoned by Southern Pacific. The county contracted the railroad to a short line operating company and kept the life line of rail shipping available to the town's lumber mills. The project was successful whether lottery revenues continued or not.

Historically, lottery revenue decline quickly after the market is saturated. There has traditionally been a limited market for gambling. But modern marketing and the decision to offer video poker—traditionally a game of skill rather than chance—found new gamblers and broadened the market for gambling beyond its traditional constituents.

As lottery loot poured into the state treasury beyond any lawmakers expectations, the Democrats who controlled the Legislature slowly began appropriating it into the operating budgets of economic development agencies. When Republicans began to take control of the Legislature in 1989, they threw their usual fiscal caution to the winds and gloried in the lottery's free money. They rapidly stuffed lottery loot into dozens of state agency budgets, the state's colleges and universities and finally state basic support to local districts. The lottery's free money meant the new legislative leadership could avoid any serious discussion about restructuring Oregon's antiquated and increasingly unbalance tax system, give additional special tax treatment to their campaign contributors and refund the state budget surplus.

Confident of ever-growing lottery revenue, the legislative leadership stripped the state of its rainy day funds and prudent reserves in their effort to scale down government. They grandly voted to return the



\$162 million state budget surplus to personal income taxpayers in the form of checks mailed out three weeks before Christmas at a cost of \$1 million. This political cuteness will cost the legislative leadership.

The decline in lottery loot is probably permanent. Lottery revenues from video poker—the Oregon Lottery's growth industry—leveled off as Indian Gaming Casinos began opening in Lincoln City and Coos Bay. Video poker sales at those locations are down 60 percent from the previous year. More Indian Gaming Casinos are scheduled to open. The Indians have video slot machines as well as casino style games of skill. The Oregon Lottery is limited to games of chance. Indian Gaming is the new market for Oregon gamblers.

The Legislature's new leaders are newcomers to governing. They are still low on the learning curve after decades in the legislative minority. Their fiscal bungling handed Oregon taxpayers paltry checks at Christmas time in exchange for increasing the state's fiscal uncertainty, jeopardizing school equalization and threatening fee and tuition increases in public schools, colleges and universities. That is not much of a Christmas present.

Instead of talking tax cuts at a special session just before the primary election, the legislative leadership will face the hard questions it has been evading. Relying on gambling revenue was a coy way of avoiding a serious discussion of Oregon's lopsided tax burden. Lawmakers will have to stop talking about how much Oregonians are taxed and begin talking about who pays which Oregon taxes. It is not the sort of topic politicians relish just before an election. The legislative leadership's luck has run out. A serious discussion of restructuring Oregon's unbalanced tax system is in the cards. JM

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can also visit Russell on the Internet at <http://www.jeffnet.org/russ.html>. Members of JEFFNET, the Internet service of the Jefferson Public Radio Listeners Guild, can provide instant feedback about Russell's commentaries via his Web site.



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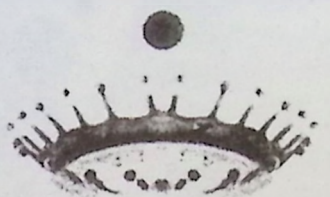
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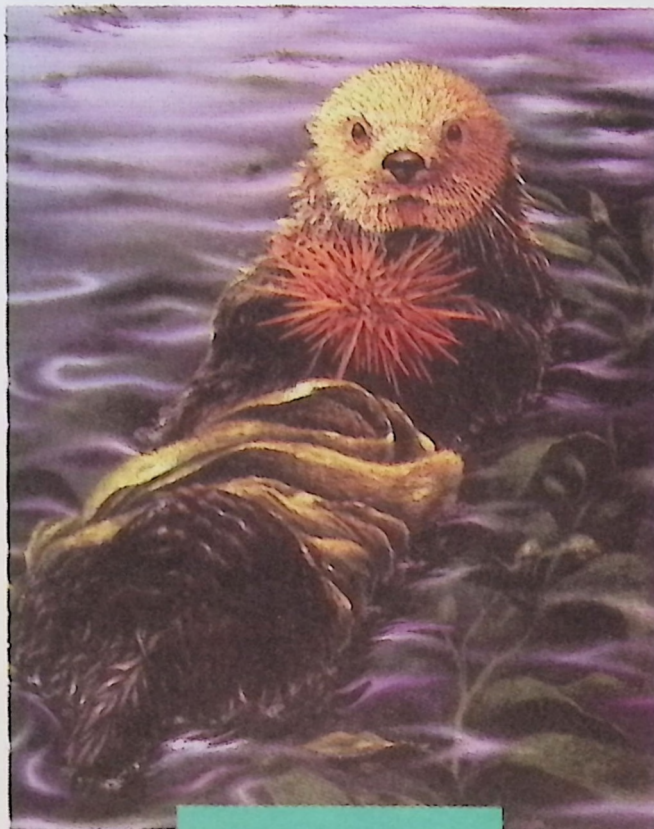


# Birth of a New Foundation Gives Hope to Endangered Species

A plant or animal species can be said to exist in one of four population conditions: it is either flourishing, holding its own, threatened, or endangered. The final stage is extinction, a permanent erasure from the ecosystem. The price of extinction is one we can often never assess..." Thus begins the preface of *North American Endangered & Protected Species*, an elegant tome featuring 80 lovingly detailed illustrations of North American endangered, threatened and protected plants and animals.

A warning, a wake-up call and a visual delight, this fine art collection published by the International Wildlife Recovery Center (IWRC) in Eagle Point features 18 prominent wildlife artists' depictions of North American endangered plants and animals, from the calypso orchid to the eastern cougar to the black-footed ferret. The bald eagle, our great American national symbol, is featured in all of its fine-feathered glory. And though that most controversial of protected species in our region, the spotted owl, is not included here, you can find a striking illustration of its Cascade range cousin, the great gray owl.

Through the creation and distribution of this wildlife coffeetable artwork, the IWRC has engineered an innovative method for educating the public about species endangerment, while raising funds for wildlife protection in the process. This collector's book is the first in a proposed series of six, each addressing the flora and fauna of one spe-



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#### PAINTINGS

*Southern Sea Otter* by Guy  
Crittenden and *American  
Crocodile* by Rusty Rust

cific world region—North America, South America, Europe, Asia, Africa and Oceania. As a gift to contributors who donate \$500 or more to the Center's International Fish & Wildlife Forensics Foundation in a show of support for global biodiversity, the book is more than a mere decorative showcase of stunning wildlife art. The collection is also a thank you to contributors, and the primary basis for creating the foundation's endowment.

A labor of love and attention to detail, *North American Endangered & Protected Species* took 5 years and almost \$500,000 to create. Only 2,500 copies of this collector's edition were produced; about 100 have been distributed so far.

Dr. Ralph Wehinger is president of the Board of Trustees of the IWRC non-profit organization, and is leading the mission to establish the International Fish & Wildlife Forensics Foundation. He was also the originator of the idea for the "Endangered and Protected Species" series, and has been an instrumental force in bringing organizations that focus on wildlife science to Southern Oregon. Involved with environmental activism for over 15 years, Wehinger's efforts are prolific and notable: he helped found the Pacific Northwest Museum of Natural History; was the driving force behind the establishment of the Mark O. Hatfield Environmental Science Center at Southern Oregon State College; and worked diligently to bring the U.S. Fish & Wildlife Forensics Laboratory to Ashland. In July 1989, the Forensics Laboratory, a U.S. Department of the In-



terior Fish & Wildlife Service, opened to meet the needs of wildlife law enforcement agencies in the United States and around the world.

**T**he International Fish & Wildlife Forensics Foundation exists in part to provide educational outreach for the lab, so that the lab may in turn share information with other international organizations. Acknowledging that right here in Ashland we have the world's finest facility for wildlife forensics that has ever existed, Wehinger sees the work of the IWRC and the Forensics Foundation as a "natural extension on work done to date to create the forensics lab. Why not here? In 10 years, we would like to see, if a (wildlife) law enforcement official in Uganda had a problem, the first place they would think about would be Ashland."

To that extent, the IWRC serves as a benefactor for the science that is being developed in Ashland at the forensics laboratory, by disseminating information and by contributing to wildlife forensics research through the International Fish & Wildlife Forensics Foundation. Because the forensics laboratory is a government-sponsored agency, the lab itself cannot receive contributions directly from an individual or organization without risking conflict of interest.

Originally a non-profit organization founded to educate the public concerning wildlife issues, and to create, develop and manage a rehabilitation facility for wildlife affected or contaminated by oil and other hazardous materials, the IWRC has expanded its mission to encompass international fish and wildlife forensics education through the arm of the forensics foundation. Once the foundation is up and running, the IWRC intends to assist with funding the efforts of wildlife law enforcement and customs officials around the world in policing illegal destruction and transportation of endangered wildlife.

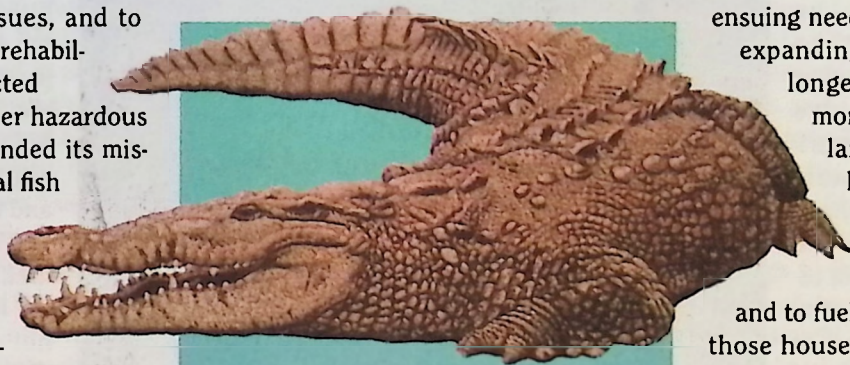
According to the introduction to the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES, pronounced sight-ease) printed in the first pages of the *North American Endangered & Protected Species*, illegal international trade in wild plants and animals causes over 5 billion dollars to change hands annually, second only to the worldwide sale of illegal drugs in dollar volume. Illicit trade in wild plants and animals threatens the existence of thousands of species that are often exploited to the point of endangerment or extinction. The CITES Treaty was first enacted in 1975 as an international co-operative wildlife protection effort; 128 countries have since joined CITES in a pact to regulate wildlife trade through a system of world-wide controls.

Wehinger and the board of the IWRC are looking ahead with a 10-year plan that includes future wildlife education through symposia, printed material distribution and participation in international conferences. With the publication of the first "Endangered & Protected Species" book, vital education about wildlife protection has already begun, raising awareness and raising funds in a strong bid to change the destructive patterns that so often lead to wildlife endangerment, and finally, extinction.

Extinction is a natural feature of evolution. In recent times, however, humans have exponentially been responsible for much of the increased animal and plant loss on the planet. And in turn, those losses have immeasurably affected human population. Be it medically, economically or simply aesthetically, the interdependence between all species feeds the quality of life among the creatures, the plants, and us.

**I**n response to the query as to what might be the single most endangering factor facing wildlife today, without hesitation, Wehinger clearly states, "habitat encroachment is number one." In other words, the expansion of the human population.

What drives many species toward inclusion on the CITES endangered list, perched precariously on the balance between extinction and survival, are the multiple dangers that humans and their ensuing needs represent to wildlife. An ever expanding human population living longer and more gainfully requires more food be produced, with more land used to produce it. More houses to be built and more trees to be cut down to build those houses. More oil to be imported to heat the houses and to fuel the cars of the people living in those houses. More furs and skins and exotic aphrodisiacs . . . Less territory for wild creatures, and more chance for man-made disaster in the remaining habitat areas.



*North American Endangered & Protected Species* is available from the International Wildlife Recovery Center in Eagle Point, OR by making a donation of \$500 or more to the International Fish & Wildlife Forensics Foundation. Wildlife art and nature lovers can view the book at these locations:

**Accents Gallery**  
45 E. Main St., Ashland.

**Hands on Books**  
211 W. Main St., Medford.

To order a copy of the book, make a donation to the foundation or receive more information, call (800) 460-7849.

**T**o that end, the IWRC is also in the process of developing the Oiled Seabird Recovery Center in Eagle Point. With more than 5 years in design and development behind it, the Seabird Center will be a facility that can respond immediately should a hazardous oil spill happen where wildlife are affected. Its goal is to reduce morbidity and mortality of wildlife by serving as a fire station of sorts, standing at the ready with its equipment, people, and facility committed ahead of time, pre-crisis. Then, it can be activated on an as-needed basis. The center will serve the West Coast of the U.S., Mexico and Canada, and should be complete by late summer of 1996.

CONTINUED ON PAGE 33



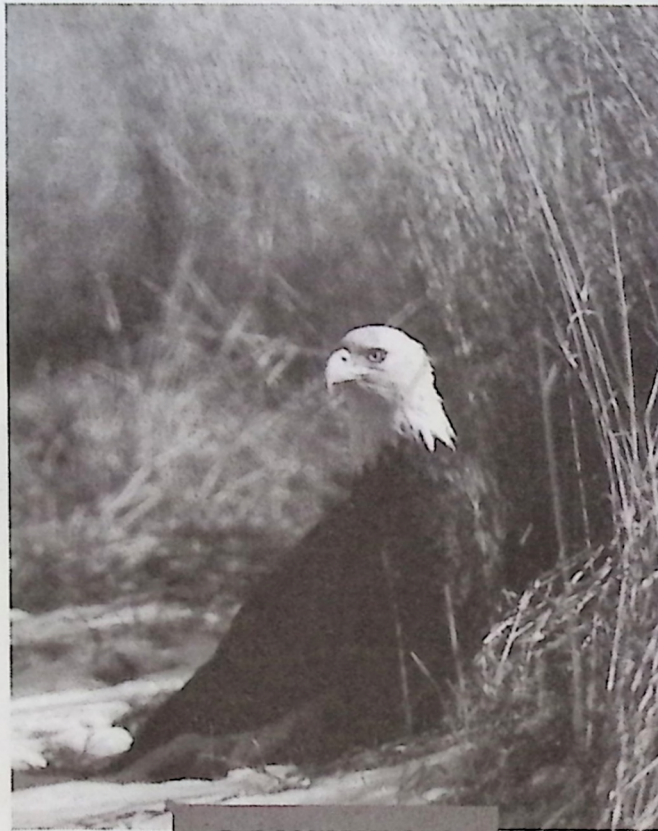
# Ode to the Bald Eagle

*The 17th Annual Klamath Basin Bald Eagle Conference  
Explores the State of Our National Bird*

**A**mong wild creatures which have inspired the human passion for symbolism, the bald eagle has few peers. The sheer power of an eagle's manner, in its self-possession and grace, its flight and freedom, has led to its adoption as an icon in North America. It's had primacy in both Native American cultures and the European-based cultures which overran them. In the modern day, of course, the bald eagle has come to be most associated with that turbulent entity known as the United States of America—with all the connotations of politics and money, individual freedom and collective chaos. And the eagle, too, has found its unwilling role as a key species in the human battles over environmental preservation and economic development, and the often illusory conflict between the two.

The eagles themselves, of course, know nothing of this. They are what they have always been: a wild creature driven by instinct, free of conscious thought, following the path of action which their ancestors have somehow passed on. They fly and migrate and feast upon fish and lesser waterfowl, choosing to roost and winter in areas instinct has guided them to. It is their life. They do not agonize over career decisions.

One of the continent's most central roosting and wintering grounds for bald eagles is local—that's one of the more quiet treasures of the State of Jefferson. The Klamath Basin, particularly the Tule Lake and Lower Klamath Wildlife Refuges, sees an unusually high concentration of bald ea-



**THE CONFERENCE'S  
THEME THIS YEAR WILL  
BE THE EXPLORATION OF  
HOW THREATENED AND  
ENDANGERED SPECIES  
ACT LIKE MINE-CANARIES  
— PROVIDING WARNING  
OF TROUBLE COMING TO  
HUMANS, BEFORE  
HUMANS COME TO  
DISCOVER IT  
THEMSELVES.**

gles, as well as other species—over eighty percent of the West's migratory birds pass through the basin. And while some bald eagles may appear year-round, concentrations are heaviest in the winter months, when the climate of the Klamath wetlands provides an ideal habitat, and there are plentiful quantities of fowl and fish upon which the eagles feed. The eagles begin arriving in November, and in the peak months of January and February, as many as five hundred eagles are usually present.

In human terms, five hundred is not a high number of individuals. There are probably more than five hundred individuals standing in line right now at most branches of the Department of Motor Vehicles. But with eagles, which verged on extinction in previous decades, five hundred is an astonishing number. In fact, it represents the largest gathering of wintering eagles on the continent, with the exception of Alaska. And so, it is fitting that an annual conference to observe, celebrate and study the eagles in the Klamath Basin has become an affair which has gained national and international recognition.

The annual Klamath Basin Bald Eagle Conference is always held on the long President's Day weekend, providing additional patriotic symbolism for those who wish it, even if it is somewhat accidental. This year's conference, the seventeenth annual, will be held on February 16th-18th, 1996. As always, it will be held in and near Klamath Falls, and will combine field observation of eagle flyouts with workshops, speakers, tours, art/photography shows and contests, and even a run, for those athletes who want

ARTICLE & PHOTO BY  
*Eric Alan*



bald eagles to see how they look in Lycra shorts. The conference remains aimed at the layperson, both in terms of content and economics: it's relatively cheap to attend, and doesn't contain large doses of esoteric or technical information. The conference's theme this year will be the exploration of how threatened and endangered species act like mine-canaries — providing warning of trouble coming to humans, before humans come to discover it themselves.

Bald eagles currently find themselves in a rather odd position. On one hand, the threat to their existence over the past decades has been a force which has more easily brought positive attention to environmental preservation issues than the plight of other, less symbolic species. On the other, the recent recovery of the eagle population has taken focus back away from the birds, without truly solving the larger issues of which their plight is representative. And thus recent attendance at the Klamath Basin Bald Eagle Conference has been less than in the peak years of the late 1980s and early 1990s. "The sexiness of eagles, as I call it, has kind of dropped off," says conference co-founder and director Ralph Opp. "They're not in trouble like they were." But Opp sees this primarily as a success story. "Education and things like this conference were a key tool in that [recovery], as well as having developed a recovery plan which details problems and needs and directions to recover them."

Ralph Opp has been involved in the conference since its beginnings in 1980, when he was district biologist for the Oregon Department of Fish and Wildlife. He and Bob Fields, who was a local manager with the U.S. Fish & Wildlife Service, had begun to get interested in eagles in the mid-1970s, and as they gained their own education about eagles, recognized a similar need within the local community. "Eagles were very controversial back then," says Opp, "somewhat like spotted owls and snowy plovers and such are now. We kind of got into hot water trying to manage these things, to set aside or protect habitat for them." In particular, the discovery that their wintering and roosting needs included old-growth timber in an area where logging is a key industry did not endear them to the business community. Indeed, education seemed to be the key, and discussions with chapters of the Audubon Society led to the conference's creation. "What we felt we really needed... was to give people good information to work with, because we had some tradeoffs and relatively tough decisions to make."

As Opp notes, there was great initial resistance. "Talking about setting aside eagle habitat as the highest and best use of a piece of timberland, well, that added to the controversy." But the conference succeeded, attracting as many as five hundred people in its peak years, including attendees from thirty states and foreign countries — and even then, the number was limited more by the lack of larger facilities in Klamath Falls, than by lack of additional interest.

Despite the initial wariness and resistance from the business community, those that resisted began to find an unexpected thing: that the existence of the conference, by virtue of attracting atten-

tion and incoming visitors, began to have a positive economic effect on the region. "That kind of helped temper things," Opp says. "It put it in a perspective that more people understand: pure economics." And the economics has grown to a scale that does indeed make former opponents eager for understanding. Klamath Chamber of Commerce figures show that the conference alone brings in between \$160,000 and \$200,000 to the area.

But it is not only pure economic grounds on which successful compromise has been reached. The Klamath National Wildlife Refuge System is an unusual place, in that some of the marsh lands within the refuges also are actively used by agricultural interests; and eagle habitat timber stands are still selectively logged. Although eighty percent of the original wetlands have been lost, with obvious effects on the ability of birds to migrate there, active management has helped to improve conditions for the eagles; both logging and introducing fire to enhance eagle habitat. According to Ralph Opp, "They [refuge system management] have introduced fire in a few little spots. Now they're going to do selective logging to manage some of the timber for the characteristics that wintering bald eagles need — a few big trees, open-top live trees and snags, all up on the hillsides, because it's actually warmer for them up there than down on the valley floor where they feed."

The overall success of compromise in land management, and the proven economic benefits of the conference, have helped to create a complete about-face, in terms of solid community support. The Klamath Chamber of Commerce, the local business element, even in politically conservative areas, appears to have grudgingly come around. "Now we have almost complete community support," Opp says. "Almost everybody's got their name or hand in this thing, and it's a pride of the community. It belongs to the community. That's nice."

Such successful coexistence and compromise will have to be achieved on a much wider level if a general understanding is to be created in this country that threatened and endangered species do indeed serve like coal-mine canaries in reflecting the health of the greater environment, and predicting its onrushing illnesses. And it is conferences like the Klamath Basin Bald Eagle Conference which do help to create that awareness, one person at a time.

Specific events in this year's conference include morning field trips to observe the eagles' daily flyouts from the Bear Valley Roost at dawn; workshops involving wildlife rehabilitation, bird identification, outdoor

wildlife photography and sketching, bald eagle aging techniques, backyard habitat creation techniques, and other subjects; speakers from around the country, providing a variety of programs on bald eagles and related topics; a slide show on raptors; evening entertainment; a photography contest; an art show and sale; a wine tasting; a banquet; and the annual 5K/10K Bald Eagle Run.

All in all, quite a highly developed affair. And among all those attending the conference, rest assured, it's always easy to spot the bald eagles — they're the ones without nametags. ■

### **The 17th Annual Klamath Basin Bald Eagle Conference**

is sponsored by the Klamath Basin Audubon Society. Registration for the conference and banquet is \$55 per person before February 9th, and \$60 per person after that date.

Registration for the conference only is \$40 per person before the same deadline, and \$45 after. Workshops are \$10 each extra. For additional details and ticket information, call (541) 883-5732 during daytime hours, (541) 882-8488 evenings, or write to Klamath Basin Bald Eagle Conference, c/o Oregon Department of Fish & Wildlife, 1850 Miller Island Road West, Klamath Falls, OR 97603.



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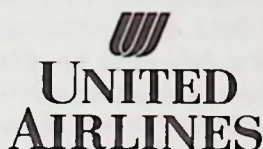
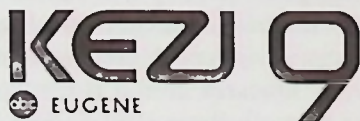
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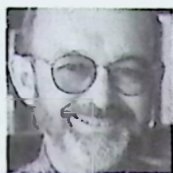
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# NATURE NOTES

*Frank Lang*

## Bald Eagles

Consider traveling to the Klamath Basin this month to see our national symbol, the bald eagle, at Lower Klamath and Tule Lake National Wildlife Refuges. You will see the largest concentration of wintering eagles anywhere in the lower 48 states.

Many of the birds are from Canada, some from as far north as Northwest Territories, who migrate south to enjoy the warmth and comfort of the Klamath Basin in winter. It really is all relative, isn't it?

The migrants start arriving in November and reach a peak of 500 birds in January and February. All but the four dozen nesting pairs that stay to nest around the Upper Klamath Refuge and along the Williamson and Klamath Rivers will be gone by late March or early April.

The eagles congregate here mainly to feast on weak or dead waterfowl killed or weakened by disease, accidents, hunting or natural causes. Sometimes eagles will take healthy birds, but the abundance of weak and dead birds makes for easy pickings and is not as energy intensive as active hunting.

Another feature of the area is the availability of good roosting sites around the basin. The five major roosting sites have four features in common: a close, abundant and reliable food supply; freedom from human disturbance; old mature timber with strong enough branches to support the weight of many eagles and which have an open pattern to allow for ease of landing and departure; and a location on northeast facing ridges to protect roosting eagles from the prevailing, chilly west and south-west wind.

Sometimes 300 birds will roost at a particular spot and then dwindle to just a few. It is important for human visitors not to disturb, in anyway, the night time roosting spots.

Instead, view the eagles on the ice from the self-guided auto tour routes on the Tule and Lower Klamath Refuges. Viewing is especially good when ice covers most of the water and waterfowl congregate in the open water and eagles, in turn, concentrate around the same areas waiting for an opportunity to eat.

To reach the area from Ashland take Oregon 66 east to Keno, then take the Worden cutoff to US 97. Drive south to the Stateline Road, turn east through the Lower Klamath

Refuge toward Tule Lake. From Medford take Oregon 140 toward Klamath Falls, then turn south on US 97 to the Stateline turn off.

When returning home consider a meal stop for Pizza at Mia's and Pia's in downtown metropolitan Keno. You will have something to think of on the way home—good eats.

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



# A Fine Kettle of...

**T**omato Surprise? At a classical concert? It's a first, we think, and it's coming soon from the Rogue Valley Symphony.

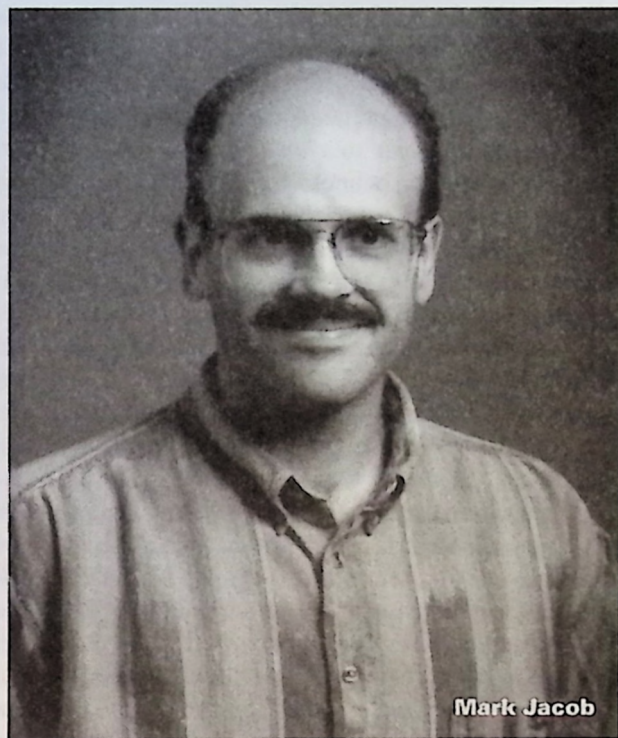
*Tomato Surprise* is what my mother called it when she set out to create something spectacular for dinner but had no idea what she might concoct. In this case, conductor Arthur Shaw knows what he's serving. He just doesn't know when. February? March? Your guess is as good as his.

The "something spectacular" is an exciting pair of firsts: brand new timpani, the first the Symphony has ever owned, plus brand new music to celebrate them, the first the Symphony has ever commissioned.

Composer Mark Jacob's face radiates a glowing beauty as he talks about *Mandala*, the piece he wrote for the debut of the new kettle drums. Calling himself an abstractionist, he says the music is "meditative, almost ceremonial, like a journey around a mandala." It grows from small details upward, then like a wheel, returns to its beginning. When he first began writing, in fact, locomotive wheels hummed in the back of his mind. As he worked, the notion of circular, cosmic time transformed his image into a mandala. From Sanskrit, the word means a complex, geometric, symbolic picture of the cosmos contained within a circle.

The complexity begins immediately with snare drum, bass drum, temple blocks, and claves playing in different time patterns. The four timpani carry melodic patterns throughout the piece, with the rest of the orchestra playing *klangfarbenmelodie*, a German term for melody created with tone color.

Jacobs, who plays bass trombone with the orchestra, was the only Oregon composer invited to present his music at the Ernest Bloch Composers



Symposium in Newport last summer. He first heard his own music in concert at Northwestern University, where he earned his doctorate.

*Mandala* is his first commission. As he worked on the piece, he consulted frequently with principal timpanist Peg Bowden to make sure he wasn't asking the impossible. Yes, she could play that pattern. Yes, she could change the tuning that fast. He had free reign and made the most of it. Even so, he adds with a twinkle, "the trombones have the last word."

The sound of new timpani will be as great a thrill for the Symphony as its first world premiere. For 29 seasons the orchestra has borrowed big percussion equipment from the Southern Oregon State College Department of

Music. "We're deeply grateful," says Francis Van Ausdal, executive director. "But theirs is student equipment, and it will be wonderful to have professional instruments."

Several years ago, principal oboist Raymond Weaver launched a fund drive to purchase a bass drum and cymbals. Two years ago Bob Berwick, then a member of the board of directors, launched a drive to buy new timpani in time for Bowden's 21st anniversary with the orchestra. The fund topped out last spring and drums were promised for August, but a world shortage of copper intervened.

As we go to press, the current delivery date is "soon." Thus *Tomato Surprise*—and we can hardly wait!

THE MUSIC IS  
"MEDITATIVE, ALMOST  
CEREMONIAL, LIKE A  
JOURNEY AROUND A  
MANDALA." IT GROWS  
FROM SMALL DETAILS  
UPWARD, THEN LIKE A  
WHEEL, RETURNS TO ITS  
BEGINNING.

BY  
Nancy Golden

Nancy Golden manages publications and publicity for the Rogue Valley Symphony.





## URL Directory

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<http://www.jeffnet.org/proja/chateaulin>

### **Jefferson Public Radio**

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### **JEFFNET**

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### **Project A Software Solutions**

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### **Software Boutique**

<http://www.projecta.com/proja/swb>

### **White Cloud Press**

<http://www.jeffnet.org/whitecloud>



# ONLINE

*Jim Teece*

## Not Just Child's Play

I was helping my nephew learn to ride his first bike the other day and it occurred to me that one of the great joys of growing up is discovering greater and greater freedom and self-determination.

Of course, with our growing freedom comes a greater need for responsibility. When we learn to ride a bicycle we are taught to wear helmets, to obey traffic laws, to stay away from the highway, to ride safely. But as we get older and our skills develop, the rules can fade. We ride against the traffic, we ride at night without lights, and we forget our helmet (because it gives us "bad hair").

The dilemma gets even worse at 16—high school, hormones, and a driver's license. But with this new-found freedom comes even more responsibility. We must be alert, drive defensively, obey speed limits, and pay for insurance for the inevitable accident. No drinking and driving. Fill up the gas tank when you borrow the car. Get home on time and pick up your sister at ballet practice. Life is great. Adulthood is right around the corner, and the car provides a way to function in the adult world. Unfortunately, we often forget the messages about safety that we learned in Driver's Ed. We speed, stay out past curfew, and drive to places that we "forget" to tell our parents about.

As the nineties proceed, we now find ourselves traveling the information super-highway. The way things go these days, some of us do that before we even learn to ride our first bike.

The Internet is very powerful in its ability to provide a new sense of personal freedom. From our homes we can travel the world in minutes, visit museums, libraries, and malls. We can chat with friends in Japan for the mere price of a local phone call, and send e-mail via the Internet for a fraction of the cost of using the US postal service.

But, as with anything else that provides independence, using the Internet requires responsibility. One of the problems right now is that not everyone using the Internet is of the same level of maturity or responsibility.

As you probably know, "surfing" the Internet has become a popular activity for children and teenagers. And while there are many wonderful opportunities for learning and growth, there can be a downside to kids on the 'Net.

In addition to being a wonderfully exciting vehicle to knowledge and services, the Internet can provide access to sensitive and sometimes downright dangerous information.

You might be expecting me to caution you about children's access to pornographic and other objectionable materials available on-line. Actually, what I intend instead is to caution you about the risk to the rest of us from having universal Internet access.

There are certain aspects of our society that are simply off-limits to children. We don't allow them to drive, or vote, or drink alcohol. Even adults have trouble performing some of these functions responsibly.

On the Internet, adults and children are on the same playing field. There are no allowances made for the fact that, while some users are mature adults, some can barely remember as far back as the U.S.S.R.

Kids will be kids. Unsupervised and with no direction, there is great risk that children will get into trouble. That risk applies to the Internet as it would to any other activity in which they could engage.

When I was in school we used to pass notes that either professed love or arranged covert meetings after school. Notes are still being passed around, now electronically, and most times the information is nothing more important than a cool Web site to visit.

Sometimes, however, the Web site con-

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tains tips, tricks and techniques for infiltrating an Internet Provider, or worse, how to build a bomb.

In fact, savvy users may even find they have the ability to alter other people's supposedly safe documents and materials.

Breaking into someone else's computer, or "hacking," is a crime. Instead of making the most of the Internet's valuable resources, hackers "break and enter" into our cyber-neighborhood.

If you were to witness a child, whether it yours or another's, breaking the law, I'm sure you would take action to stop it.

You have the same imperative in regards to your child's Internet use. Make it a point to know what your children are doing on the Internet for so many hours. Just because they use a computer doesn't mean they are preparing themselves for the future.

Children will be children, and it's our responsibility (there's that word again) to make sure that our children are not allowed to veer too far off the path of proper behavior. In a situation of almost unlimited freedom, what may seem like innocent fun may quickly result in harmful and even dangerous effects.

A news report on TV recently showed teens with their parent's video camera making movies of themselves constructing pipe bombs. Weren't they just being kids? They even got the information off the Internet, according to the news report. On camera they not only built the bombs, they also held and lit them. Then with a toss they would duck and laugh as the bomb went off. In the end a boy was killed.

Soon, as crimes on the Internet become more malicious, I hope that all parents understand that they are eventually the responsible party for the actions of the children under their care.

Kids on the Internet are not a bad thing. Kids that break laws are. Teach your children the laws. If you don't know them, learn them yourself. It's our responsibility. ■

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Jim Teece is president of Project A Software Solutions in Ashland, a company which provides technical support for JEFFNET, the Internet service of Jefferson Public Radio Listeners Guild.

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# ON THE SCENE

Renee Montagne & Larry Abramson

## O.J. at NPR

**A**s JPR listeners know, NPR didn't cover the O.J. Simpson trial every hour of the day. It did, however, cover major developments in the story. Correspondents Renee Montagne and National Desk Senior Editor Larry Abramson discuss the decisions behind NPR's coverage.

**Renee Montagne:** It's hard to remember now, but there was a time when the peculiar blend of race, wealth, beauty, fame, and murder hadn't yet coalesced into the national passion known as the "O.J. Simpson Trial."

I had to look back to old newspaper clips—the *L.A. Times'* first innocuous headline: *O.J.'s Ex-Wife, Man, Found Slain*—to recapture a moment when we thought that while this story was worth checking because of the celebrity enjoyed by the victim's husband, it probably wouldn't make it on the air.

NPR News doesn't generally cover celebrities, and not murders either. But we felt pressure to do so this time, as the fascination spread about the news of the slashed bodies and the stunning possibility that an American sports hero might have done it. Faced with a story spiraling out of control elsewhere, we chose to draw the line at the word "charged." I went to do my first full piece four days after word first spread of Simpson's status as "possible suspect." That was the Friday Simpson was due to be officially charged—the day he hopped instead into a white Bronco and sped away.

**Larry Abramson:** Our standards were simple: We asked ourselves whether we had anything interesting to say, or whether we would just be heaping speculation on top of speculation. The toughest questions came up not with re-

gard to the trial, but with regard to other organizations' coverage of the proceedings. The news staff had a lively discussion over how to deal with a *New Yorker* article last fall that revealed the defense's plan to cast Detective Mark Fuhrmann as a racist who helped frame O.J. I felt strongly that this article was written in an inflammatory way, and that it would be inappropriate to interview the writer without providing some context.

We ended up waiting a day, to give Renee time to write a measured piece on the very different takes black Angelenos had on whether race was an issue in this trial.

**Renee:** One thing is certain: NPR News was never in danger of getting caught up in Simpsonmania. We just didn't have the staff to devote to it. As the lone reporter on this story, I wasn't expected to run after Johnnie Cochran as he hurried through the gathered fans to and from his limousine. I was expected to write features illuminating the legal issues at hand.

**Larry:** One disservice performed by some news media was the effort to convince people that this was a typical trial, that this was a microcosm of all the forces in American society. This just wasn't true. Renee did some brilliant reporting on how this case compared to other cases.

We tried to emphasize that the O.J. trial was interesting precisely because it was so unusual, that it was more often the exception than the rule. If the O.J. trial offered a mirror on the U.S. criminal justice system, it was a funhouse mirror—it was distorted, making some issues more visible than they ought to be and hiding others. It was our job to act as a corrective lens.

IF THE O.J. TRIAL

OFFERED A MIRROR

ON THE

U.S. CRIMINAL JUSTICE

SYSTEM,

IT WAS A

FUNHOUSE MIRROR



# A Legacy that will endure *forever.*

**F**uture generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (503) 552-6301.





# PROGRAM GUIDE

*At a Glance*

## Specials this month

### CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG

Bring some summer to your winter afternoons as *Music From the State of Jefferson* begins a five week sequence from the 1995 Britt Festival. Sundays at 2pm.

Mezzo-soprano Cecilia Bartoli makes her Met debut this season in Mozart's *Così fan tutte*. Hear the production live from New York on February 24 at 10:30am.

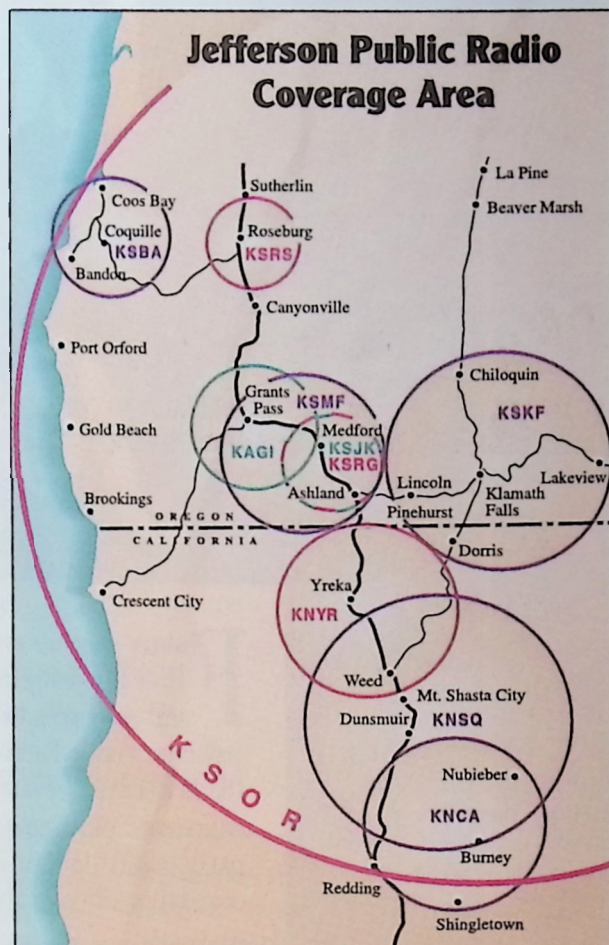
### News & Information Service

KSJK / KAGI

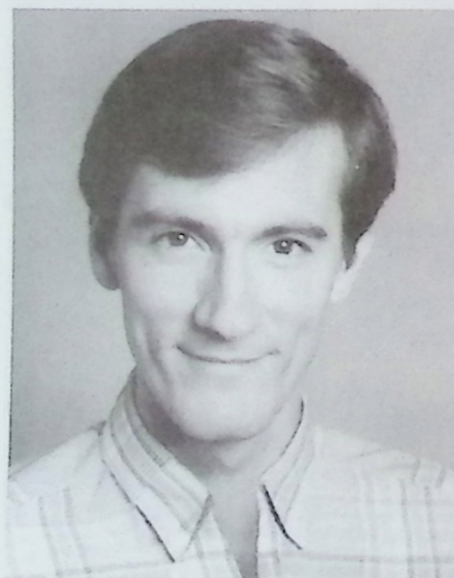
Be sure to join "Fireside AI" for a great story each weekday afternoon at 3:30pm on the CBC's *As it Happens*.



Mezzo-soprano  
Cecilia Bartoli



## Volunteer Profile: Greg Alexander



Greg Alexander is Jefferson Public Radio's Coos Bay correspondent. Greg has been volunteering since 1974. He has produced many "news spots" and feature stories for *The Jefferson Daily*.

Greg also volunteers with a number of theatre groups in the Bay Area including The Dolphin Players and Little Theatre on the Bay. He works as a typesetter and graphic designer for a Coos Bay print shop.

During the recent windstorms, Greg filed his first National Public Radio news story on the damage suffered along the coast.

### KSOR

Dial Positions in Translator Communities

Bandon 91.7	Happy Camp 91.9
Big Bend, CA 91.3	Klamath Falls 90.5
Brookings 91.1	Lakeview 89.5
Burney 90.9	Langlois, Sixes 91.3
Callahan 89.1	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulalake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Roseburg 91.9
Dead Indian/Emigrant Lake 88.1	Sutherlin, Glide 89.3
Ft. Jones, Etna 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	



# CLASSICS & NEWS

KSOR 90.1 FM ASHLAND  
KSOR dial positions for translator communities listed on previous page

KSRS 91.5 FM ROSEBURG

KNYR 91.3 FM YREKA

KSRG 88.3 FM ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 Metropolitan Opera	9:30 St. Paul Sunday Morning
12:06 Siskiyou Music Hall		2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Music from the State of Jefferson
		5:00 America and the World	4:00 All Things Considered
		5:30 On With the Show	5:00 To The Best of Our Knowledge
		7:00 State Farm Music Hall	6:00 State Farm Music Hall

# Rhythm & News

KSMF 89.1 FM ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 91.3 FM

KSBA 88.5 FM COOS BAY

KSKF 90.9 FM KLAMATH FALLS

KNCA 89.7 FM BURNEY

KNSQ 88.1 FM MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Milky Way Starlight Theater (Thursdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Jazz Smithsonian (Fridays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)		11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	9:30 Ken Nordine's Word Jazz (Thursdays)	1:00 Afropop Worldwide	2:00 Making the Music
6:30 Jefferson Daily	10:00 Jazz (Mon-Thurs)	2:00 World Beat Show	3:00 Confessin' the Blues
7:00 Echoes	Jazz Revisited (Fridays)	5:00 All Things Considered	4:00 New Dimensions
9:00 Le Show (Mondays)	10:30 Vintage Jazz (Fridays)	6:00 World Cafe	5:00 All Things Considered
Selected Shorts (Tuesdays)		8:00 Grateful Dead Hour	6:00 Musical Enchanter Radio Theater
Jazzset (Wednesdays)		9:00 The Retro Lounge	6:30 Folk Show
		10:00 Blues Show	9:00 Thistle & Shamrock
			10:00 Music from the Hearts of Space
			11:00 Possible Musics

# News & Information

KSJK AM 1230 TALENT

KAGI AM 930 GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	5:30 Pacifica News	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	6:00 People's Pharmacy (Mondays)	7:00 Northwest Reports	9:00 BBC Newshour
7:00 Diane Rehm Show	City Arts of San Francisco (Tuesdays)	8:00 Sound Money	10:00 Sound Money
9:00 Russel Sadler's Jefferson Exchange	Tech Nation (Wednesdays)	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
10:00 Monitor Radio	New Dimensions (Thursdays)	10:00 Healing Arts	2:00 Radio Sensación
11:00 Talk of the Nation	Parent's Journal (Fridays)	10:30 Talk of the Town	8:00 BBC World Service
1:00 Talk of the Town (Monday)	7:00 The Newshour with Jim Lehrer	11:00 Zorba Paster on Your Health	
Healing Arts (Tuesday)	8:00 BBC World Service	12:00 The Parents Journal	
51 Percent (Wednesday)		1:00 C-Span	
Milky Way Starlight Theater (Thursday)		2:00 Commonwealth Club	
Software/Hardtalk (Friday)		3:00 One on One	
1:30 Pacifica News		3:30 Second Opinion	
2:00 Monitor Radio		4:00 Larry Josephson's Bridges	
3:30 As It Happens		5:00 To the Best of Our Knowledge	
5:00 BBC Newsdesk		8:00 BBC World Service	



## Program Producer Directory

### NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW  
WASHINGTON DC 20001-3753  
(202) 414-3232

AFROPOP WORLDWIDE  
ALL THINGS CONSIDERED  
AMERICA AND THE WORLD  
BLUESSTAGE  
CAR TALK Call-in number: 1-800-332-9287  
JAZZSET  
LIVING ON EARTH  
Listener line: (617) 868-7454  
MARIAN McPARTLAND'S PIANO JAZZ  
MORNING EDITION  
Listener line: (202) 842-5044  
RHYTHM REVUE  
SELECTED SHORTS  
THISTLE & SHAMROCK  
WEEKEND EDITION  
Listener line: (202) 371-1775

### PUBLIC RADIO INTERNATIONAL

100 NORTH SIXTH STREET  
SUITE 900A, MINNEAPOLIS MN 55403-1596  
(612) 338-5000

AS IT HAPPENS  
BBC NEWS HOUR  
CBC SUNDAY MORNING  
DR. SCIENCE  
ECHOES  
Listener line: (215) 458-1110  
JAZZ CLASSICS  
MARKETPLACE  
MONITOR RADIO  
Listener line: (617) 450-7001, Radio@CSPTS.COM  
PIPEDREAMS  
SOUND MONEY  
ST. PAUL SUNDAY MORNING

### OTHER PROGRAMS

GRATEFUL DEAD HOUR  
TRUTH & FUN INC  
484 LAKE PARK AVENUE #102  
OAKLAND CA 94610

HEARTS OF SPACE  
PO BOX 31321  
SAN FRANCISCO CA 94131  
(415) 242-8888

MILLENNIUM OF MUSIC  
WETA-FM  
PO BOX 2626  
WASHINGTON DC 20006

NEW DIMENSIONS RADIO  
PO BOX 410510  
SAN FRANCISCO CA 94141  
(415) 563-8899

THE DIANE REHM SHOW  
WAMU  
BRANDY WINE BUILDING  
THE AMERICAN UNIVERSITY  
WASHINGTON, DC 20016-8082  
Call-in line: 1-800-433-8850

OREGON OUTLOOK  
RUSSELL SADLER  
SOSC COMMUNICATIONS DEPARTMENT  
1250 SISKIYOU BOULEVARD  
ASHLAND OR 97520

WEST COAST LIVE  
915 COLE ST., SUITE 124  
SAN FRANCISCO CA 94117  
(415) 664-9500

STAR DATE  
RLM 15.308  
THE UNIVERSITY OF TEXAS AT AUSTIN  
AUSTIN TX 78712  
1-800-STARDATE

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRG 88.3 FM  
ASHLAND

KSOR dial positions for translator communities listed on page 18

## MONDAY-FRIDAY

5:00-6:50 am  
**Morning Edition**

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am  
**JPR Morning News**

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon  
**First Concert**

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm  
**NPR News, Regional Weather and Calendar of the Arts**

12:15-4:00pm  
**Siskiyou Music Hall**

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm and Star Date at 3:30 pm.

4:00-4:30pm  
**All Things Considered**

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm  
**All Things Considered**

The latest international and national news from NPR.

7:00-2:00am  
**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

## SATURDAYS

6:00-8:00am  
**Weekend Edition**

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am  
**First Concert**

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm  
**Metropolitan Opera**

2:00-4:00pm  
**St. Louis Symphony**

4:00-5:00pm  
**All Things Considered**

The latest international and national news from NPR.

5:00-5:30pm  
**America and the World**

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm  
**On With The Show**

The best of musica theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am  
**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

## SUNDAYS

6:00-8:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am  
**Millenium of Music**

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am  
**St. Paul Sunday**

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm  
**Siskiyou Music Hall**

Bill Driscoll brings you music from Jefferson Public Radio's classical library.

2:00-4:00pm  
**Music from the State of Jefferson**

Join producer and host Russ Levin for this weekly series of concerts recorded by JPR throughout Southern Oregon and Northern California.

4:00-5:00pm  
**All Things Considered**

The latest news from NPR.

5:00pm-6:00pm  
**To the Best of Our Knowledge**

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.



6:00-2:00am

## State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

## FEATURED WORKS

\* indicates composer's birthday

### First Concert

- Feb 1 Th Mozart: String Quintet in C  
Feb 2 F Sibelius: Violin Concerto  
Feb 5 M Bach: English Suite No. 2  
Feb 6 T Haydn: Symphony No. 101, "Clock"  
Feb 7 W Tchaikovsky: Piano Concerto No. 1  
Feb 8 Th Faure: Violin Sonata No. 1  
Feb 9 F Beethoven: Violin Concerto  
Feb 12 M Villa Lobos: String Quartet No. 6  
Feb 13 T Stravinsky: *Pulcinella Suite*  
Feb 14 W Tchaikovsky: *Romeo and Juliet*  
Feb 15 Th Nielsen: Symphony No. 1  
Feb 16 F Cantaloube: Songs of the Auvergne, vol. 4  
Feb 19 M Weber: Bassoon Concerto  
Feb 20 T Debussy: *Nocturnes*  
Feb 21 W Martinu: Flute Sonata  
Feb 22 Th Schubert: Three Piano Pieces  
Feb 23 F Brahms: Double Concerto  
Feb 26 M Mozart: Symphony No. 40  
Feb 27 T Saint Saens: Piano Trio No. 2  
Feb 28 W Beethoven: Symphony no. 4  
Feb 29 Th Bartok: Piano Concerto No. 2

### Siskiyou Music Hall

- Feb 1 Th Ravel: *Miroirs*  
Feb 2 F Rimsky-Korsakov: *Scheherazade*  
Feb 5 M Villa-Lobos: *Bachianas Brasilieras No. 8*  
Feb 6 T Brahms: *Liebesslieder Waltzes*  
Feb 7 W Mendelssohn: String Symphony No. 8  
Feb 8 Th Rachmaninov: Symphony No. 3  
Feb 9 F Schumann: *Kreisleriana*  
Feb 12 M Haydn: *Sinfonia Concertante*  
Feb 13 T Ravel: String Quartet  
Feb 14 W Beethoven: "Moonlight" Sonata  
Feb 15 Th Martinu: Cello Sonata No. 3  
Feb 16 F Lutoslawski: Concerto for Orchestra  
Feb 19 M Ravel: Violin Sonata  
Feb 20 T Raff: Symphony No. 3  
Feb 21 W Mozart: Symphony No. 25  
Feb 22 Th Brahms: String Quartet No. 3  
Feb 23 F Shostakovich: Symphony No. 1  
Feb 26 M Beethoven: Piano Concerto No. 4  
Feb 27 T Brahms: Horn Trio  
Feb 28 W Mahler: Symphony No. 1  
Feb 29 Th Haydn: Piano Sonata in c

## HIGHLIGHTS

### Metropolitan Opera

Feb 3 *Falstaff* by Verdi  
Cast: Barbara Daniels, Barbara Bonney, Marilyn Horne, Gino Quilico, Paul Groves, Paul Plishka. Conductor: James Levine.

Feb 10 *Otello* by Verdi  
Cast: Aprile Mollo, Placido Domingo, James Morris. Conductor: James Levine.

Feb 17 *Turandot* by Puccini

Cast: Ghena Dimitrova, Angela Gheorghiu, Lando Bartolini, Dimitri Kavrakos. Conductor: Nello Santi

Feb 24 *Così fan tutte* by Mozart

Cast: Carol Vaness, Suzanne Mentzer, Cecilia Bartoli, Jerry Hadley, Dwayne Croft, Thomas Allen. Conductor: James Levine.

### St. Louis Symphony

Feb 3 Mozart: Symphony No. 34; Beethoven: Piano Concerto No. 4; Haydn: Symphony No. 96 ("Miracle"). Jon Kimura Parker, piano; David Loebel, conductor.

Feb 10 Schumann: Overture to *The Bride of Messina*; Bernstein: *Serenade* (after Plato's *Symposium*); Tchaikovsky: Symphony No. 4. Robert McDuffie, violin; Christoph Eschenbach, conductor.

Feb 17 Chausson: Symphony in B-flat; Beethoven: Symphony No. 2; Wagner: Overture to *Tannhäuser*. Marek Janowski, conductor.

Feb 24 Verdi: Overture to *La Forza Del Destino*; Tchaikovsky: Piano Co. No. 1; Bartok: Rumanian Folk Dances; Schumann: Symphony No. 1 ("Spring"). Alexander Paley, piano; Ivan Fischer, conductor.

### St. Paul Sunday

Feb 4 The Bergen Woodwind Quintet. Ligeti: 6 Bagatelles; Brustad: Serenade for wind quintet; Milhaud: *La Cheminée du Roi Rene*; Francaix: Quintette No. 2; Grieg: Songs, Op. 87.

Feb 11 Mark O'Connor, fiddle-violin, with Daniel Philips, viola, Carter Brey, cello, and Edgar Meyer, double bass. Various works by Mark O'Connor and the "Ashokan Farewell" by Jay Ungar.

Feb 18 Awadagin Pratt, piano. Works of Bach, Brahms, Franck, Chopin and Rachmaninoff.

Feb 25 The Tallis Scholars. Sacred music of the Renaissance.

### Music from the State of Jefferson 1995 Britt Festival

Feb 4 Enescu: Romanian Rhapsody; Barber: Violin Concerto; Respighi: *Fountains of Rome*; Rimsky-Korsakov: *Capriccio Espagnol*. Pamela Frank, violin; Peter Bay, conductor.

Feb 11 Smetana: *The Moldau*; Cahn: *Kebjar Bali*; Reich: Music for Pieces of Wood; Cahn: *The Birds*; Beethoven: Symphony No. 6 ("Pastoral"). Nexus Percussion Ensemble; Peter Bay, conductor.

Feb 18 Berlioz: Roman Carnival Overture; Beethoven: Piano Concerto No. 5 ("Emperor"); Brahms: Symphony No. 1. Jeffrey Biegel, piano; Peter Bay, conductor.

Feb 25 Mozart: Symphony No. 34; R. Strauss: Horn Concerto No. 1; Prokofiev: Selections from *Romeo & Juliet*. Jack Herrick, horn; Carl St. Clair, conductor.



## T E X A C O METROPOLITAN OPERA B R O A D C A S T S C H E D U L E 1995-96 SEASON

Falstaff .....	Feb 3
Otello .....	Feb 10
Turandot .....	Feb 17
Così fan tutte (new) .....	Feb 24
Aida .....	Mar 2
Madama Butterfly .....	Mar 9
La Forza del Destino (new) .....	Mar 16
Carmen .....	Mar 23
Salome .....	Mar 30
The Voyage .....	Apr 6
Andrea Chénier (new) .....	Apr 13
Die Walküre .....	Apr 20

Saturdays at 10:30am

## CLASSICS & NEWS

## TUNE IN



Sundays 10am on Rhythm & News



rrroarsqueal  
clickclack  
tappatappa  
ticktick  
ee-ee-eee  
car talk



Mixing wisecracks with muffler problems and word puzzles with wheel alignment, Tom & Ray Magliozzi take the fear out of car repair.

Saturdays at 10am on the  
Rhythm & News Service

FROM NATIONAL PUBLIC RADIO



## TO THE BEST OF OUR KNOWLEDGE

Takes you to the cutting edge  
of politics, economics,  
literature, and  
contemporary culture.

Saturdays at 5pm on  
News & Information

Sundays at 5pm on  
Classics & News

## PROGRAM GUIDE

# Rhythm & News Service

KSMF 89.1 FM  
ASHLAND  
CAVE JCT. 90.9 FM

KSBA 88.5 FM  
COOS BAY

KSKF 90.9 FM  
KLAMATH FALLS

KNCA 89.7 FM  
BURNET

KNSQ 88.1 FM  
MT. SHASTA

### MONDAY-FRIDAY

#### 5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

#### 9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour, *Ask Dr. Science* at 9:30 am, *As It Was* at 10:30am and *Nature-watch* at 2:30pm.

#### 3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

#### 4:00-6:00pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

#### 6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

#### 7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

#### 9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

#### 9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

#### 9:00-10:00pm Wednesday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

#### 9:00-9:30pm Thursday: The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

#### 9:30-10:00pm Thursday: Ken Nordine's Word Jazz

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

#### 9:00pm-10:00pm Jazz Smithsonian

Lena Horne returns as host of this series devoted to jazz of the 1920s, '30s, '40s and '50s.

#### 10:00pm-10:30pm Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

#### 10:02-11:00pm Thursday: Jazz Thursday

#### 10:30pm-2:00am Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

### SATURDAYS

#### 6:00-10:00am Weekend Edition

The latest national and international news from NPR.

#### 10:00-11:00am Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

#### 11:00-1:00am West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

#### 1:00-2:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

#### 2:00-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

#### 5:00-6:00pm All Things Considered

The latest national and international news from NPR.

#### 6:00-8:00pm The World Cafe

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

#### 8:00-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.



9:00-10:00pm  
**The Retro Lounge**

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am  
**The Blues Show**

Chris Welton with the best in blues.

**SUNDAYS**

6:00-9:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am  
**Marian McPartland's Piano Jazz**

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm  
**Jazz Sunday**

Contemporary jazz with host Michael Clark.

2:00-3:00pm  
**Wynton Marsalls: Making the Music**

The noted jazz trumpeter/composer hosts the first full exposition of jazz music in American broadcast history.

3:00-4:00pm  
**Confessin' the Blues**

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm  
**New Dimensions**

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00-6:30pm  
**The Musical Enchanter Theater**

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm  
**The Folk Show**

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm  
**The Thistle and Shamrock**

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm  
**Music from the Hearts of Space**

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am  
**Possible Musics**

Space music and new age music in an interesting soundscape.

**HIGHLIGHTS**

**Jazzset with Branford Marsalls**

- Feb 7 Great Vibes: A Salute to Lionel Hampton
- Feb 14 New Orleans to Now
- Feb 21 At Telluride, it's jazz with an attitude
- Feb 28 Tribute to Irving Berlin and Cole Porter

**AfroPop Worldwide**

- Feb 3 What's the Word from Johannesburg?
- Feb 10 The Cuban Connection, Part 8
- Feb 17 A Brief History of Funk
- Feb 24 Harlem Renaissance

**Marian McPartland's Piano Jazz**

- Feb 4 Cecilia Powell
- Feb 11 Don Friedman
- Feb 18 Liz Story
- Feb 25 Claudio Roditi

**Confessin' the Blues**

- Feb 4 Blues Dance Songs
- Feb 11 Jimmy Reed's 1950's Vee-Jay Recordings
- Feb 18 Jimmy Reed's 1960's Vee-Jay Recordings
- Feb 25 Muddy Waters' 1940's Aristocrat Recordings

**New Dimensions**

- Feb 4 Finding Hope in Prison, with Bo Lozoff
- Feb 11 Government as if the Constitution Mattered, with Charles Reich
- Feb 18 Direct from Downunder: An Aboriginal Australian World View, with Marlo Morgan and Burnum Burnum
- Feb 25 Powers of Mind, with Larry Dossey, M.D. and Marilyn Schlitz, Ph.D.

**Thistle & Shamrock**

- Feb 4 Robert Burns: Collected Works
- Feb 11 Celtic Classics
- Feb 18 Classical Celts
- Feb 25 Hamish Moore

A "Heart Healthy" recipe  
from

# Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## YUMMY UNFRIED CHICKEN

(serves 6)

- 1 Pint Plain nonfat yogurt
- 1/2 Cup Chopped fresh parsley
- 2 Tbsp Chopped fresh chives
- 2 Cups Fresh seasoned bread crumbs (about 6oz)
- 1 tsp Hungarian paprika
- 1/8 tsp Cayenne pepper
- 1 tsp Poultry seasoning
- 6 Lrg Chicken breast halves, skinned
- Salt & pepper
- 2 Tbsp Olive oil

Line large strainer with double thickness of dampened cheesecloth; set strainer over bowl. Spoon yogurt into strainer; drain until yogurt thickens to consistency of thick sour cream (about 1 hour).

Line baking sheet with foil. Brush foil lightly with olive oil. Transfer yogurt to medium bowl; stir in parsley and chives. Combine bread crumbs, paprika, cayenne, and poultry seasoning in shallow bowl. Season chicken with salt and pepper. Coat tops of chicken breasts with thick layer of yogurt, using rubber spatula. Sprinkle coated chicken with bread crumbs and pat crumbs to stick. Place breaded chicken on prepared baking sheet. Refrigerate chicken, uncovered, at least 30 minutes.

Position rack in top third of oven and preheat to 400°. Drizzle chicken lightly with olive oil and bake until golden brown (about 35 minutes). Serve hot or at room temperature.

Calories: 477 • Protein: 44 grams  
Carbohydrate: 32.5 grams  
Total Fat: 9.3 grams • Saturated Fat: 1.9 grams

Calories from: Protein: 45%; Carbohydrate: 34%; Fat: 21%



Stephen Hill hosts *Music from the Hearts of Space*, Sundays at 10pm on the Rhythm & News Service.



# MONITOR



# RADIO

## Mondays-Saturdays News & Information

Check listings for broadcast times

"Here is a program  
that really takes  
parenting seriously."

— Dr. T. Berry Brazelton

## T · H · E PARENT'S J · O · U · R · N · A · L *with Bobbi Conner*

The Parent's Journal with  
Bobbi Conner features inter-  
views with nationally-prominent  
pediatricians, authors, educators,  
psychologists, and others who  
care for and about children.

Saturdays at Noon

## News & Information

# News & Information Service

KSJK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

### MONDAY-FRIDAY

5:00-8:00am  
**Monitor Radio**

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am  
**Marketplace Morning Report**

7am-9am  
**The Diane Rehm Show**

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00-10:00am  
**Russell Sadler's Jefferson Exchange**

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.  
**Monitor Radio**

11:00am-1:00pm  
**Talk of the Nation**

NPR's daily nationwide call-in returns to JPR. Ray Saurez hosts, with Ira Flatow sitting in on Science Fridays.

### 1:00PM - 1:30PM

MONDAY  
**Talk of the Town**

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY  
**Healing Arts**

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY  
**51 Percent**

Features and interviews devoted to women's issues.

THURSDAY  
**The Milky Way Starlight Theater**

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY  
**Software/Hardtalk**

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm  
**Pacifica News**

National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00pm-3:30pm  
**Monitor Radio**

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm  
**As It Happens**

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm  
**BBC Newsdesk**

5:30pm-6:00pm  
**Pacifica News**

A repeat of the 1:30pm broadcast of the day's national and international news.

### 6:00PM - 7:00PM

MONDAY  
**People's Pharmacy**

TUESDAY  
**City Arts of San Francisco**

WEDNESDAY  
**Tech Nation**

THURSDAY  
**New Dimensions**

FRIDAY  
**Parent's Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

7:00pm-8:00pm  
**The Newshour with Lehrer**

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-11:00pm  
**BBC World Service**

### SATURDAYS

6:00am-7:00am  
**Monitor Radio Weekend**

7:00am-7:30am  
**Northwest Reports**

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am  
**Sound Money**

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am  
**BBC Newshour**



10:00am-10:30am

**The Healing Arts**

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am

**Talk of the Town**

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm

**The Parents Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm

**C-SPAN**

2:00pm-3:00pm

**Commonwealth Club**

3:00pm-3:30pm

**One On One**

3:30pm-4:00pm

**Second Opinion**

4:00pm-5:00pm

**Larry Josephson's Bridges**

5:00pm-8:00pm

**To the Best of our Knowledge**

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight

**BBC World Service**

News and features from the British Broadcasting Service.

**SUNDAYS**

6:00am-9:00am

**CBC Sunday Morning**

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am

**BBC Newshour**

10:00-11:00am

**Sound Money**

11:00am-2:00pm

**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm

**Radio Sensación**

Music, news and interviews by and for Southern Oregon's Spanish-speaking community – *en español*.

8:00pm-Midnight

**BBC World Service**

News and features from the British Broadcasting Service.

Refreshing

Tangy

Timeless

# The Retro Lounge

with Lars &  
The Nurse

**SATURDAYS  
AT 9 PM**

*Rhythm & News*



## THE TALK OF THE NATION

SM

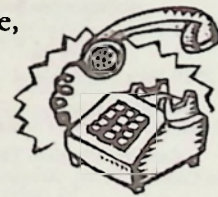


*Ray Suarez*



*Ira Flatow*

National Public Radio's **Talk of the Nation** is smart, informative talk radio. Combining the award-winning resources of NPR News with the spirited and intelligent participation of public radio listeners nationwide, **Talk of the Nation** delivers the views behind the news.



## News & Information Service

Weekdays at 11am



# PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

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# JEFFERSON ALMANAC

Tim Harper

## Spocked

Life's a kick. Sometimes you find yourself just floating along thinking of mostly nothing, when, all of a sudden, the universe kind of sneaks up on you with one of those little "tweaks."

The Greeks, especially, were good at that, though this case is not exemplar of their style—not enough smoke and mirrors. This was one of those little shots. You know, not too much belch and rumble, just kind of an "Ahh ha."

See, I was listening to the radio the other day, when I caught an interview with ol' Spock. Now, before you get confused, let me clarify that I'm talking about our parent's Spock, not our Spock. Though one could make a case that Spock, the former not the

latter, is really our Spock as much as Spock is our Spock, and that maybe Spock was even named for Spock. After all, he was pretty Spockish to the people for whom he was Spock, and Spock pre-dated Spock by quite a bit, so he could have been named for Spock. Indeed, they are both scientists. More importantly, they are both space cadets.

Now, if I failed to be clear as to which Spock was giving the interview—let me resolve the matter right now—it was Benjamin, M.D.

You know who that is—he's the fella who told our mothers how to raise us. In fact, he's still telling mothers how to raise kids. He revises his book every couple of years to do so, and according to this interview he's even got a new tome out.

Now I'm certainly no expert on how to raise kids—you may recall some of my discourses on life with my daughter. Still, if one takes a look at our generation as an example of the results of Spock's efforts, it leads one to wonder if Ralph Nader might

not be better served leaving GM alone and heading after this fella.

Think about it: we're neurotic, self-serving, spoiled, insecure, semi-literate, and mostly down-right weird—and those are our good points. To top it all off we've managed to raise a generation of young adults who may even be weirder than we are.

Our prime reading material, on those rare occasions when we do read, is glossies, pulp fiction or scandal sheets. Our idea of an intellectual evening consists of four hours of something such as "Inside Edition of America's Most Wanted Real Cops" or somesuch drivel, and, to top it all off, as our generation came to ascendancy the *Herald Tribune* went

out of business while the *National Enquirer* built new digs.

We've got marriages on the rocks, scotch on hold, and most of us tell our government and our kids — both of which require constant attention and guidance — that we're too busy to be bothered with them.

In other words we, and our world, are a mess, and since none of us seems willing to take responsibility for any of our actions in these days of class action suits, ol' Spock better get to know some real good lawyers.

One good thing, doc—you needn't worry about me. I figure, thanks to you, I'll be writing for a long time.

Hey Spock — live long and prosper! ☐

“  
WE'VE GOT MARRIAGES  
ON THE ROCKS, SCOTCH ON  
HOLD, AND MOST OF US TELL  
OUR GOVERNMENT AND OUR  
KIDS — BOTH OF WHICH  
REQUIRE CONSTANT  
ATTENTION AND GUIDANCE —  
THAT WE'RE TOO BUSY TO BE  
BOTHERED WITH THEM.

Tim Harper hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.



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Thursdays at 1:00pm on  
News & Information Service

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## Theater

◆ The Oregon Shakespeare Festival in Ashland opens its eleven-play season this month. Productions run through October 27. Performances in the Angus Bowmer Theatre include: *The Winter's Tale* by William Shakespeare (February 18–October 27); *Moliere Plays Paris* translated and contrived by Nagle Jackson (February–October 26); *Awake and Sing!* by Clifford Odets (April 17–September 22); *Arcadia* by Tom Stoppard (February 16–July 7 and September 24–October 26); *The Darker Face of the Earth* by Rita Dove (July 24–October 27). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *Romeo and Juliet* (June 4–October 6); *Coriolanus* (June 5–October 4); *Love's Labor's Lost* (June 6–October 5). Performances at the Black Swan include: *A Pair of Threes/Three Hotels* by Jon Robin Baitz and *Three Viewings by Jeffrey Hatcher* (March 27–October 26); *Strindberg in Hollywood* by Drury Pifer (February 23–June 23); *Cabaret Verboten* translated and adapted by Jeremy Lawrence (July 3–October 27) (541)482-4331.

◆ *A Bright Room Called Day* by Pulitzer Prize winning playwright Tony Kushner will be presented by the Southern Oregon State College Department of Theatre Arts. The play tells the story of a group of leftist leaning artists during 1923–33 Nazi takeover of Weimar Germany. The production will runs from February 29–March 10. Tickets go on sale February 15. Prices are \$9 each with discounts available for seniors and students. Performances begin at 8pm with a 2pm matinee on Sunday, March 10. All performances take place on the Dorothy Stolp Center Stage in the Theatre Arts Building on the SOSC Campus. (541)552-6348.

◆ The Oregon Cabaret Theatre begins its eleventh season of musical entertainment with *A Closer Walk with Patsy Cline*. The show will feature a treasury of Patsy's classic hits including *Crazy*, *Sweet Dreams*, *Walkin' After Midnight* and *I Fall to Pieces*. The production opens February 9 with two low-priced Previews on February 7 and 8. Performances begin at 8pm, Thursday through Monday, through April 1. (541)488-2902.

## Music

◆ Magical Strings, an ensemble comprised of Philip and Pam Boulding of Seattle, appear on Saturday, February 17 at 8pm at Carpenter Hall.

The Bouldings' blend Celtic harps, hammered dulcimers, pennywhistles and flutes to create their arrangements of Celtic music and original compositions. Tickets are \$8 in advance and \$10 at the door and are available at Cripple Creek Music in Ashland, or by calling (541)482-4154.

◆ Canadian pianist Angela Hewitt presents two programs on Chamber Music Concerts' twelfth season, including a performance/lecture of Bach's *Goldberg Variations* on Tuesday, February 13, and a romantic program for Valentine's Day, Wednesday, February 14. Both concerts are at 8pm in the SOSC Music Building Recital Hall. (541) 552-6154



Stephen Weger, trumpet will solo with the Rogue Valley Symphony

◆ The One World Series at SOSC continues with Hapa, Saturday, February 3 and Sunday, February 4 in the SOSC Music Recital Hall. From the island of Maui, Hapa blends the lush, island sounds of traditional slack-key guitar with contemporary Hawaiian lyrics. Both performances at 8pm. \$21 general, \$10 students. (541) 552-6461.

◆ The Rogue Valley Symphony is joined by trumpet soloist Stephen F. Weger for Haydn's Trumpet Concerto and the popular *Carnival of Venice*. Weger is the principal trumpet of the Fort Worth Symphony and the Fort Worth Chamber Orchestra. Also on the program is Richard Strauss' *Till Eulenspiegel's Merry Pranks*, Brahms' *Tragic Overture* and Rossini's *Italian in Algiers*. Concerts are February 9 at 8pm in Grants Pass, February 10 at 8pm in Medford, and February 11 in Ashland at 4pm. Stop by Evergreen Federal in Grants Pass, or call 488-2521.

◆ This 23rd season of the Rogue Valley Choral continues with a performance of Mendelssohn's oratorio *Elijah*, Saturday, February 24 at 8pm and on Sunday, February 25 at 3pm at the First Presbyterian Church in Medford. Individual or season tickets may be obtained from Chorale members, at the Britt ticket office located in the Medford Center, or at the door. (541)773-6536.

◆ Faculty Recital: Evans and Friends features faculty from the Music Department of Southern Oregon State College on Friday, February 2 at 8pm in the SOSC Music Recital Hall. The Faculty Chamber Concert takes place on Sunday, February 18 at 3pm. For more information call (541)552-6101.

## Exhibits

◆ David Furman: Virtual Reality, Recent Trompe l'Oeil Work in clay will be presented by Schneider Museum of Art through February 16. (541)552-6245.

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the Arts





The One World series presents the Hawaii group Hapa

◆ **Advertising Comes of Age: The History of American Advertising, 1920-1969** shows at the Southern Oregon Historical Society History Center through February 13. The exhibit includes representations of the Pillsbury Dough Boy, Charlie the Tuna, Kool-Aid Pitcher, Snap-Crackle-Pop, and Betty Crocker. 106 N. Central Avenue, Medford/(541)773-6536.

◆ **A Year of Pinkham Press**, the work of Linda and Daniel Pinkham and seven other area artists who have printed with them continues at Graven Images Gallery through February 1. The artists include Bruce Bayard, Cody Bustamonte, Leslie Hunter, Nancy Jo Mullen, Rollin Neighbors, Dan Smith, and Lucy Warnick. Also featured will be pottery by Amity, Oregon artist Dan Wheeler. 270 E. Main Street, Ashland/(541)482-1983.

### Other Events

◆ **Monte Carlo Night**, a benefit for the Rogue Valley Symphony, lights up the night on Saturday, February 24 at 7pm at the Rogue Valley Country Club. The fundraising event will include food, games and prizes. Call the Rogue Valley Symphony Guild for reservations and more information. (541)482-7605.

◆ **Legacy of the Applegate Trail Lecture Series** with archaeologist Dr. Ted Goebel at the Southern Oregon Historical Society's History Center continues Tuesday evenings 7:00-8:30pm, through March 11. The series is sponsored by the Society and Southern Oregon State College. Tuition is \$45, course number MCE15. For more information contact Extended Campus Programs/(541)552-8100.



Philip and Pam Boulding of Magical Strings perform this month in Ashland.

## KLAMATH BASIN

### Theater

◆ The Ross Ragland Theater and Performing Arts Center will present the following events as part of its 1995-96 Season: *Life on the Big, High, and Lonesome* - the Best of the West cowboy poets and musicians on Saturday, February 3 at 7:30pm; *Riverboat Ragtime Revue* - A Broadway Touring Production on Friday, February 23 at 7:30pm; *42nd Street* - A musical comedy on Sunday, February 25 at 7:30pm; *If You Give A Mouse A Cookie* - Laura Joffe Nu-

meroff's best selling contemporary book comes to life on Tuesday, February 13 at 7:30pm. For membership and ticket information contact the Ross Ragland Theater, 218 North 7th Street, Klamath Falls/(541)884-LIVE.

## COAST

### Music

◆ **Overture!** Featuring the Resident Artists of Portland will be presented by the Friends of Music and the Redwood Theatre Concert Series on February 4 at 3pm. The program of songs and opera excerpts will be performed by sopranos Diane Syrcle and Charmaine Hamann; mezzo-soprano Kimberley Germaine; tenor John Joseph Concepcion; baritone William Andrew Stuckey; and bass James Creswell. They will be accompanied by Kenneth Weiss, pianist. For tickets and season information contact Friends of Music, PO Box 7893, Brookings/(541)469-5775

## UMPQUA VALLEY

### Theater

◆ Umpqua Actors Community Theatre presents *Angel Street*, a suspense story of a maniacal husband plotting his wife's end, on February 2, 3, 4, 9 and 10. Tickets are available at Hornsby Fullerton Drug, Ricketts Music Store, Umpqua Valley Arts Center and at the door. (541)673-2125.

## NORTHERN CALIFORNIA

### Music

◆ The Yreka Community Theater presents *Behind the Broken Words*, an innovative theatrical collaboration between two acclaimed actors, Anthony Zerbe and Roscoe Lee Browne, who will bring to life some of the greatest poetry and verse drama of the 20th Century, on Wednesday, February 14 at 7:30pm. \$12/adults; \$10/students/seniors. Yreka Community Theater, 810 North Oregon Street, Yreka/(916)842-2355.

◆ A Two-Piano Concert featuring James Anagnoson and Leslie Kinton will be presented by The College of the Siskiyous Performing Arts Series on Sunday, February 18 at 3pm. 800 College Avenue, Weed/(916)-938-4461.



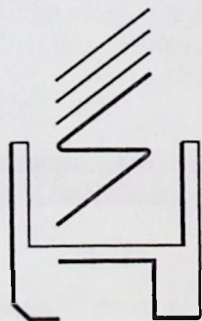
# THE FOLK SHOW



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## RECORDINGS

Keith Henty

### Herbie Mann and Kokopelli

When we were teenagers, my older brother Brad said, "Come in here, you have to hear this." We'd go into his room, separated from the rest of the house, close the door, and he'd put a record on. The music would start and we'd hunker over the sounds and drift in delighted discovery, like two youthful (and somewhat ignorant) gold miners studying a stream bed. It wasn't always something new, but rather newly discovered, from a Duane Allman guitar solo, to a ballad by John Coltrane.

Years later in San Francisco, listening to a jazz radio station, I heard a pianist and had that same feeling of time stopping. His name was Bill Evans and the song was called *Waltz for Debby*. The beauty, poignancy and delicacy of the melody deeply affected me. His recordings have inspired and influenced many musicians. Bill Evans died in 1980, but his legacy continues to unfold. Guitarist

John McLaughlin recently released a recording interpreting Evans' songs. Now the flutist Herbie Mann has done the same with *Peace Pieces* (Koko 136).

Mann, now 65, played with Bill Evans early in a career spanning 50 years (Mann played his first professional gig at age 15!) and over eighty albums.

Music from south of the border is everywhere on the airwaves now, but thirty-five years ago the Brazilian *bossa nova* sound was still new. Herbie Mann helped spread that sound north after he went to Rio de Janeiro in the early '60s and recorded with Sergio Mendes and Antonio Carlos Jobim. Since then Mann has returned again and again to the studio to capture the Brazilian sound.

In 1970 Mann had five of the top-sell-

#### Peace Pieces

Herbie Mann  
Kokopelli Records

ing jazz LP's in the U.S. and each was characterized by a different style. Mann won *Downbeat* magazine's Reader's Poll for "Best Flute Player" 13 years in a row. His *Memphis Underground* recording was a

massive hit by jazz standards and remains the fourth most popular jazz LP in sales, according to *Billboard Magazine*.

The album, *Push Push*, featured the late guitar player Duane Allman, and was one of the recordings my brother and I thought was the height of hip in 1970.

Mann has not sunk quietly into retirement. From his home in Santa Fe he has launched a record company named after the ancient Indian god of fertility, Kokopelli.

The petroglyph image of the humpbacked flute playing figure was a favorable omen of abundance.

Today the image is interpreted to embody the spirit of healing, harmony, and magic. Recorded in 1992, *Deep Pocket* was the first release of this new label. A stable of fine studio musicians are on this as well as several subsequent Kokopelli releases. Guitarist Cornell Dupree, saxophonist David Newman, bassist Chuck Rainy, and vibraharpist Roy Ayers hook up with pianists Les McCann and Richard Tee (organ). The recording has a jazzy pop sound with a rhythm and blues grit thrown in (especially when McCann sings).

With this new label, Mann has helped launch a few careers, including the group Brasilia. Their 1995 release, *River Wide*,

THE FINAL TRACK, THE TITLE COMPOSITION, *PEACE PIECE*, STOPS TIME FOR ME. THIS NEW ARRANGEMENT, WITH WARM SOUNDS OF A MULTIPLE FLUTE CHOIR AND THE DELICATELY ASCENDING GUITAR WORK, COULD BE THE SOUNDTRACK FOR A SOUL ON THE WAY TO HEAVEN.



features a marvelous young vocalist, Pamela Driggs.

Mann has also snapped up some established musicians for Koko, with recent recordings from Jimmy Rowles, Trio Da Paz, David "Fathead" Newman, and Tania Maria.

On the 1994 release *Opalescence* Mann resurrects the exciting "Comin' Home Baby" with a sizzling guitar solo from the increasingly popular Robben Ford. The guitar playing on this one track makes Mann's flute sound limp by comparison.

But Mann's flute playing is as dynamic and nimble as ever on *Peace Pieces*; the new release of Bill Evans compositions arranged by Sy Johnson and Bob Freedman. This recording seems more purely jazz than many of Mann's recent efforts; at times it swings like true jazz in a smoky nightclub. The musicians step back and let each other step out with brilliant solos. Guitarist Bruce Dunlap and drummer Louis Nash have a natural feel for tapping Evans' lyricism. Much of the album is grounded by bassist Eddie Gomez, who played eleven years with the Bill Evans trio. Guest Randy Brecker expertly blows a flugelhorn on several tracks including "Interplay," originally the title number of a rare 1962 Evans quintet recording that featured the young trumpet master Freddie Hubbard.

For some years Mann has had the help of producer and bassist Paul Socolow and here Socolow plays bass on several tracks including the lovely and haunting "We Will Meet Again." The notes of Mann's flute and Brecker's flugelhorn spin and dance together on this Evans classic.

The final track, the title composition, *Peace Piece*, stops time for me. Evans said he completely improvised this work for his second LP and he didn't wish to perform it in public, claiming it was too ephemeral. This new arrangement, with warm sounds of a multiple flute choir and the delicately ascending guitar work, could be the soundtrack for a soul on the way to heaven.

Today, magical melodies like "Waltz for Debby" or "Turn Out The Stars" are heard infrequently. But we can thank Kokopelli and flute master Herbie Mann for this loving tribute to the music of Bill Evans. ■

Keith Henty is Jefferson Public Radio's Operations Director.

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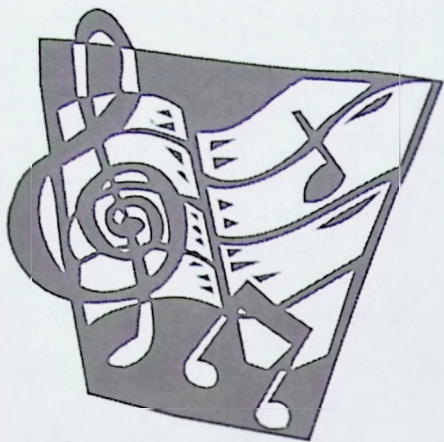
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## COMPACT DISCOVERIES

Fred Flaxman

### Classical Disney; Popular Lecuona

The first time I heard a cut from *Heigh-Ho! Mozart: Favorite Disney Tunes in the Style of Great Classical Composers* (Delos DE 3186) I was tuned to KSOR. I knew I had to have this CD, and I was right to make sure I got it. *Heigh-Ho! Mozart* deserves a special award as the cleverest compact disc of the past year. But, not only that. It is very well performed by top artists, well recorded by top engineers, fun... and educational. It could do more to bring young people to classical music than any media event since *The Lone Ranger* taught American kids *The William Tell Overture*.

*Heigh-Ho!* makes *Beauty and the Beast* into a lush Rachmaninov piano concerto, superbly played by Carol Rosenberger and the English Chamber Orchestra. *Colors of the Wind* from *Pocahontas* turns into a Dvorak tone poem. *Under the Sea* from *The Little Mermaid* becomes a Scott Joplin rag. *Feed the Birds* from *Mary Poppins* sounds as though Brahms wrote it, and *Who's Afraid of the Big Bad Wolf?* from *The Three Little Pigs* is transformed into an utterly convincing Johann Strauss waltz.

Kids will be attracted to the Disney tunes they already know. Classical music loving adults will get a kick out of hearing these pieces as though they were written by their favorite composers. You can't help but smile the first time you hear *With a Smile and a Song* from *Snow White* played on the piano as though it were a mazurka by Chopin, or *Little April Shower* from *Bambi* seemingly coming from the pen of Georg Frederick Handel.

The British composer-conductor Donald Fraser, who did all these clever arrangements and conducts on this CD, teaches us by example one of the most important lessons about classical music: Great composers each write in a style that is uniquely and originally theirs. Fraser has successfully isolated the essential ingredients of these different styles and applied them to melodies these composers didn't write.

It's not surprising that *Heigh-Ho! Mozart* was the winner of a 1995 Parents' Choice honor. It is also not astonishing that this CD has made it to the top of Billboard's Top Classical Crossover chart. With flutist Eugenia Zukerman

playing *Winnie the Pooh* in the style of Prokofiev, and *I Wanna Be Like You* from *The Jungle Book* performed by the Los Angeles Guitar Quartet in perfect imitation of the music of Hector Villa-Lobos, how could this CD miss?

*Heigh-Ho! Mozart* was the brainchild of Delos product manager Al Lutz, a long-time Disney enthusiast who has wanted to do this album for 15 years. His idea was to introduce today's audiences to classical music by using some of the most familiar and beloved melodies in movie history. Having worked with Donald Fraser on several other projects, Lutz knew Fraser was the right person for this project. When Lutz joined Delos in 1994, he found great enthusiasm for his long-cherished idea, and that was shared by Fraser and the artists who were brought together to turn this dream into a highly successful reality.

*Heigh-Ho! Mozart* is now Delos' best-selling album ever. This consistent Ameri-



can producer of high-quality classical compact discs, this small company which specializes in recording worthwhile but little-known music by American composers, certainly deserves this hit.

My only question is: When will Volume 2 appear?

### Lecuona's Piano Music

Virtually everyone my age or older has heard of the piano piece *Malagueña*, but not one out of 100 could name the composer. Well, it's by Ernesto Lecuona, Cuba's George Gershwin. And it is one of the masterpieces you'll hear on *Ernesto Lecuona: The Complete Piano Music, Volume 1* (BIS CD-754).

Lecuona (1895-1963) was a contemporary of Gershwin, who Lecuona knew, although, like everyone else, he outlived the more famous North American composer by many years. He had a Gershwin-esque ability to write one gorgeous tune after another, and composed 406 songs, 176 piano pieces, 53 theater works, 31 orchestral scores, 6 compositions for piano and orchestra, 3 violin works, a trio, 5 ballets and 11 film scores!

This new recording, along with those to come in the series, commemorates the centenary of Lecuona's birth, and includes every piece he ever wrote for piano. The performances are by Thomas Tirino, joined by the Polish National Radio Symphony Orchestra, conducted by Michael Bartos in the first selection, the ten-minute, 1937 composition, *Rapsodia Negra for Piano and Orchestra*. If this wasn't inspired by Gershwin's *Rhapsody in Blue*, I don't know what was. But it is, frankly, the piece I like least in this magnificent collection.

The piano solos are charming, delightful, and, altogether a pleasure to listen to. They remind me of the output of the Spanish composers Enrique Granados, as performed by Alicia de Larrocha (London 414 557-2 and 410 288-2), and Isaac Albeniz, as played by Pierre Huybrechts (Centaur CRC 2231); American composer Louis Moreau Gottschalk, as performed by Eugene List (Vanguard OVC 4050/51); and the Brazilian composer Ernesto Nazareth, as presented by Arthur Lima (Pro Arte CDD 512) — all of which I highly recommend. I got so excited about Nazareth's piano pieces when I first heard them that I wrote my very first CD column to tell the world how wonderful this music was!

In their day the piano pieces by

Lecuona were considered popular, and many of them were. You may recognize other tunes in addition to *Malagueña*. But, with these definitive interpretations by Tirino, which include some world première recordings, the works of Ernesto Lecuona now join the catalog of classical music, where they definitely belong. Classical music doesn't always have to be heavy and serious, as Johann Strauss taught us long ago. For the most part, the pieces on this

Lecuona album are as light and immediately enjoyable as a Strauss waltz. □

---

Fred Flaxman's complete *Compact Discoveries* columns are now available on the Internet's World Wide Web Classical Net Home Page. The Uniform Resource Locator is: <http://www.webcom.com/~music/recs/reviews/flaxman/index.html>.

## TUNED IN *From p. 3*

when we refused to give the NRA "equal time" to respond to a commentary of Russell's. We did offer to give equal time to a local individual, the identity of whom the NRA was free to suggest to us, but the NRA declined to suggest a local citizen. They either wanted the air time themselves or nothing.

We lament the loss of the daily political commentary tradition in radio and wish it were otherwise. In our own small way, we try to make a difference. As part of Russell's teaching activities at Southern Oregon State College, he has taught a course in broadcast political commentary, with my

enthusiastic support, with the hope that we might help to spawn a new generation of "Russells." But if I was advising an aspiring young political commentator, I'd have to be honest and say that there isn't much demand for such a calling and the prospects of earning a living in the field seem reasonably bleak at present.

Like I said, Russell is a dinosaur. We're glad to have him on JPR. We wish a few more of his species had survived. □

---

Ronald Kramer is JPR's Director of Broadcasting

## ENDANGERED SPECIES *From p. 9*

Through poaching, oil spills, clearcutting practices and the like, individuals and industry blithely move forward to conquer the ecosystem, never comprehending what we might be losing in the process. Wehinger continues in explanation, "As we face new regulatory requirements and reach new awarenesses of the interrelation that species like the brown pelican and marbled murrelet play, we (realize) the potential for a huge economic loss from a relatively small spill and its effect on a relatively small number of animals."

The IWRC and the International Fish & Wildlife Forensics Foundation, in taking

a proactive approach in protecting wildlife, hope to cut down on the negative effects of human intervention in the wild world, and increase our positive contributions to the global environment. At this moment in time, the IWRC is concentrating on establishing the foundation, which may take a year or more to be fully endowed. The IWRC's other primary service, West Coast oil spill mitigation, will begin once construction of the Oiled Seabird Recovery Center in Eagle Point is complete. Still, it will only be our collective resolve that will determine the final outcome of their efforts. □



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FROM NATIONAL PUBLIC RADIO



## BOOKS

Alison Baker

### In Timber Country Working People's Stories of Environ- mental Conflict and Urban Flight

Beverly A Brown  
Temple University Press  
1995; \$18.95 (paper)

A few months ago I reviewed in this column *Overstory: Zero*, Robert Leo Heilman's collection of essays about the logging communities of Oregon's Douglas County. Now we have another version of the story, Beverly A. Brown's *In Timber Country*, set this time in southwestern Oregon's Rogue Valley and told in the words of people who live and work here.

It's a familiar story: as in Detroit's automobile industry, the family farm, and the New England fishing industry, the economy and the times change, and people lose their jobs. Those stories are often just statistics coming out of the TV, until we find ourselves and our neighbors in the middle of economic and social upheaval.

Beverly Brown, herself a resident of the area, interviewed twenty-five people for this book, most of them lower-income working people who formerly possessed good jobs with good wages in the timber industry. In one interview after another people lament the fencing off of private lands and riverfront that used to be open to anyone for hunting or camping, the filling up of wide-open fields with housing developments, the increase of traffic on narrow, once quiet roads, the drugs that have moved into the Rogue Valley, the increased population that has made it unsafe for children to walk the streets of Medford.

Brown brackets these oral histories

with a clear, concise history of the events that led to the current situation. She traces the roots of the local environmental move-

“

ORAL HISTORY IS A  
METHOD OF STUDYING  
SOCIOLOGY THAT TENDS  
TOWARD THE ACADEMIC.  
IT'S ODD, A SORT OF  
CROSS BETWEEN  
JOURNALISM AND  
STORY-TELLING.

ment back to the “counter-culture in-migrants” who settled rural communes in southwestern Oregon during the Sixties “in an area that prided itself on its hard-working, hard-fighting, blue-collar, timber, mining, and farming identity.” And in her succinct history of public lands policy and of land-use planning for private lands, we see how legal changes began to have an impact that no one intended or foresaw on lower-income residents of the area.

In an introductory note, Brown says that the names of people she interviewed were changed in the book, but that she tried to “edit their stories honestly and accurately, distilling forty- to eighty-page transcripts into short narratives...” She talked to a cross-section of area residents, from young men just starting work at a local mill, to old men who have been laid off, to divorced women going back to finish high school. Peter Alten and Larry Lyon, in their 40's, are “big, hard-working men sharing a few beers with friends” who are both from long-time Oregon families. Kathy Dodge, 27, has survived “the netherworld of the Rogue Valley, where drugs and dealing and physical abuse trap many young people.” And we meet grandparents Vera and Chuck Carter, a homemaker and a truck driver,



who raised their family here.

These hard-working people are fully aware of the ambiguities of the "owls vs. timber, environmentalists vs. loggers" controversies. As Roslyn Sellers, 28, says, "I'm real torn. I've got brothers that need that [mill work] as their income. And of course I don't want to see them lose their jobs. And I've got an area I love to live in that I hate to see everything ripped out."

Oral history is a method of studying sociology that tends toward the academic. It's odd, a sort of cross between journalism and story-telling. You don't quite get the sense of the speaker that you would in a story an author has shaped and cut and fitted carefully together. Unlike fiction, or even creative nonfiction, oral histories lack epiphanies, happy endings, or even a sense of closure. But neither do they deal in hard, cold facts. After all, these are people trying to explain their own lives--how they came to be where they are and feel the way they do in the middle of traumatic times. And there's more involved in life than just the facts.

Every person in the book loves living in southern Oregon; many have moved away only to return to the Rogue Valley and its semi-rural, independent life. And they feel angry and powerless in the face of the changes that increased population, environmental controversy, and a deteriorating economy have brought.

When the interviewer asks what will happen as the lumber jobs dwindle down, Chuck Carter replies, "That's when the revolution starts. The next one the United States is going to have. They're going to have one, they keep going the way they are."

That's by no means a unanimous response, but it's an indication of how deep the disruption goes. What strikes the reader by the end of the book is just how hard people will work to hang on to the remnants of the lifestyle that southwestern Oregon could offer thirty years ago; and how adaptable people are, even when they don't like what they have to adapt to. ■

Alison Baker lives in Ruch, Oregon.

# POETRY

## Mississippi

BY E. ETHELBERT MILLER

death surrounds itself with the living  
i watch them take the body from the house  
i'm a young kid maybe five years old  
the whole thing makes no sense to me  
i hear my father say

lord jesus what she go and do this for  
i watch him walk out the backdoor of the house  
i watch him walk around the garden  
kick the dirt  
stare at the flowers  
& shake his head shake his head  
he shakes his head all night long

yazoo  
jackson  
vicksburg  
we must have family in almost every city  
i spent more time traveling than growing up  
guess that's why i'm still shorter than my old man  
he don't like to stay in one place much  
he tell me  
soon as people get to know your last name  
seem like they want to call you by your first  
boy if someone ask you your name  
tell them to call you mississippi  
not sippi or sip but mississippi  
how many colored folks you know name mississippi

none see

now you can find a whole lot of folks whose  
name is canada  
just like you can find 53 people in any phone book  
whose name is booker t. washington

your mother she was a smart woman  
gave you a good name  
not one of them abolitionist names

what you look like with a name like  
john brown or william lloyd garrison  
that don't have no class

your mother she named you after the river  
cause of its beauty and mystery  
just like my mother named me nevada  
cause she didn't know where it was

E. Ethelbert Miller, who visited the Rogue Valley in December for readings and workshops, is the author of a number of books of poems, most recently *First Light: New and Selected Poems* (Black Classic Press, 1995), from which this poem is taken. He is the editor of *In Search of Color Everywhere: A Collection of African American Poetry* (Stewart, Tabori, & Chang, 1994), which was a Book-of-the-Month Club selection. E. Ethelbert Miller directs the African-American Resource Center at Howard University in Washington, D.C., and also directs the Ascension Poetry Reading Series.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio, and a SASE to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.



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All ads may contain 35 words or less and cost \$14 per issue.

All classified ad orders must be received by Jefferson Public Radio no later than the 5th of the month preceding the issue in which you would like the ad to appear. For example, the deadline for the March issue is February 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

### Did you know?

- ☛ 80% of public radio's listeners hold a more positive image of businesses that support public radio.
- ☛ Half of public radio's listeners hold professional, technical, managerial, or administrative jobs.



The logo consists of a dark purple oval with the words "PUBLIC" and "RADIO" stacked vertically in white, bold, sans-serif capital letters.

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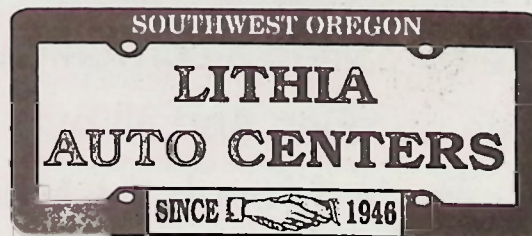
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